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ARTICLE I.—THE HISTORY OF MISSIONS OF THE REFORMED
CHURCH IN THE UNITED STATES.*

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FROM the time of the first planting of the Reformed Church in America by the "Upper Classis of the Palatinate," in 1727; when that body sent Rev. George Michael Weiss as missionary to the American field, until the beginning of the present century, our beloved Zion was itself a Foreign mission. This seems a long time indeed—almost a full hundred years. And when it is remembered that the material to be wrought upon by this mission, was composed almost exclusively of the best membership of the mother Church, who, for the sake of the Protestant faith, bade their friends and Fatherland a lasting farewell, by thousands, and sought homes in the American wilds, that they might worship the God of their fathers under their own "vine and fig-tree," it seems surprising that not more was accomplished by the mother Church in the way of laying the foundations of the Reformed Church on these western shores. But when we consider the adverse circumstances under which she labored from first to last, we have reason to wonder that even so much should be accomplished.

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The persecuted condition of the "Mother Church," the scarcity of suitable men for the American field, and the want of means for the support of the few who could be secured to enter upon the work, together with the destitution of our forefathers, the great distance by which their communities were separated from each other, and the political agitations which convulsed the country; these were some of the manifold and great obstacles which prevented a more rapid progress in the growth of the Reformed Church in the United States during the first hundred years of her history. However slow the progress made, and however small the results reached during this period may therefore seem to us, we must find the cause in the difficulties which characterized the field, and the inability of the Mother Church, in her persecuted and impoverished condition, to push the work more rapidly and successfully.

Indeed, the solicitude which the mother Church evinced, during all those long years, in the well-being of her destitute children, by her earnest efforts to establish the Church in the "new world," is well worthy of our imitation in our efforts to make similar provision for our destitute brethren throughout the length and breadth of the land. For she steadily persevered in her efforts, in the face of all discouragement and opposition, to secure for her persecuted children a spiritual home in this "goodly land," until the goal was reached, and the long-sought heritage secured—that dearly bought heritage which it is ours to enjoy.

The Reformed Church has been a missionary Church from the beginning. And it was, therefore, to be expected that, as soon as the American Church should cease to be a mission Church, she would begin to be a missionary Church. And it is a gratification to know that in this regard she is the true daughter of her European mother,—her missionary career beginning just where her mission life ends.

While the period of time embracing the history of missions of the Reformed Church in the United States is comparatively short, embracing no more than sixty-nine years, yet it is replete

with instructive and encouraging lessons—lessons which should call forth earnest expressions of devout gratitude to God for the large results, which, by His blessing, have attended the feeble efforts of our fathers in carrying forward the good work of the extension of the Redeemer's kingdom. It was amid many discouraging and disheartening prospects that our fathers, a small band of good men and true, enlisted in this glorious work.

True, "the field was great and white for the harvest;" and the promise—"Lo! I am with you alway." But alas! "The laborers were few;" and the Church had no means at command for the support of any who might be willing to heed the oft repeated and urgent calls which fell upon the ear from every side.

It was at the Synod of 1812, when the ministry of the Reformed Church in the United States numbered no more than forty men, that the first official step in the work of missions was taken. By this action Revs. Dechant and Hendel were appointed to visit the destitute brethren of the west, and minister to their spiritual wants and speak to them words of comfort and encouragement; collections for missions were ordered to be lifted in all the congregations of the Church, while Rev. Dr. S. Helfenstine was appointed Treasurer, to receive and disburse the funds.

Thus the good work was begun. And an humble beginning it was, to be sure. But when we view the sturdy tree, which has grown up from this small and tender plant, spreading its branches in all directions, under whose refreshing shades so many thousands of our "brethren in the faith," who have "gone up higher," were permitted to enjoy the means of grace and salvation in their day, and the many thousands "still on the way," are "fed and feasted on the bread of life," we humbly bow the knee, and devoutly lift our heart in thanksgiving and praise, to our covenant God, for the "day of small things."

How well our fathers succeeded in their first efforts at collecting mission funds, we have not been able to learn. And, whether the missionaries, Dechant and Hendel, attended to the

work assigned them, we cannot tell; though the presumption is that they did not; for there is nothing to show that they ever reported to the Synod. But our fathers did not even falter at this apparent failure in their first attempt at organized missionary work. For, at the very next Synod, that of 1818, the Rev. James R. Reiley was appointed to make a missionary tour through North Carolina. From his report, submitted at the next meeting of Synod, it is manifest that his labors of love were attended with abundant success. It is certainly a matter of regret that the Reformed Church has not been so fully established and so widely extended throughout North and South Carolina, and even other portions of the south, as well as in the western portion of the State of New York, as the then existing prospects had inspired our fathers to hope. The fact, that the field open to us in the last-named region, was somewhat limited and isolated, may at least partially account for its having passed out of our hands. And, it may be that a Church, so broad and liberal in its spirit, and so devoted to the cause of freedom, (that boon which is guaranteed by the "liberty wherewith Christ hath made us free,") as is the Reformed Church, could not flourish on the soil of bondage.

That barrier has been happily removed; and as we still have an existence in the South, as is the case in North Carolina and Virginia, there is every reason to believe, that, by increased liberality, and by persevering efforts tempered with judicious management, some which has been lost may even yet be reclaimed, while much more may be gained by speedily caring for our material which, with ever-increasing numbers, migrates to the different parts of the South. Our Board of Missions may do much in this direction, provided that body is properly sustained by the prayers and alms of the Church, but if our Church is ever to become strong in the South, we must missionate there on a grander scale than it is possible to missionate with our present resources in men and means. We must educate a ministry and a laity. This we think has been clearly proven by our history in the past, both east and west. What

was our Church in the east before the establishment of our literary and theological institutions at Mercersburg? And, what was the Church in the west previous to the founding of Heidelberg College and Seminary at Tiffin, Ohio? And, who does not know, that the Church in Wisconsin, Minnesota, Nebraska, and part of Iowa and Michigan is very largely at least, the fruit of the Mission House at Sheboygan, Wis., founded, and so successfully carried forward by the self-denying and persevering efforts of Dr. Bossard and his co-workers?

It seems clear from all this, that we greatly need a literary and theological institution somewhere in the South, to serve as an educational centre for that section, as Lancaster is for the north-east, Tiffin for the west, and Sheboygan for the north-west.

If Catawba College is properly located, why not speedily make it such a centre, and then foster it as so important and necessary a factor in the work of Church extension as it deserves? We venture to express the conviction, that the reduction of Mercersburg, Myerstown, Collegeville, and Greensburg, to the grade of first-class "Classical Institutes," and the merging of their charters' endowments, and their teaching forces, so far as these latter would be necessary, into a literary and theological institution in the south, would enhance their usefulness wonderfully, while the Church north would, in the end, not lose anything in the work of education, while it would certainly stand a fair chance of gaining much, in the way of proper union. And, let it not be forgotten that, "in union there is strength." We think further, that it is now pretty clearly established, that, however true it may be believed to be, that we should support four full-fledged colleges, and two or three theological seminaries in eastern Pennsylvania, yet, not enough of our wealthy members can be made to feel the force of such a claim, to an extent sufficient to lead them properly to endow them. With its present endowment and equipment, Franklin and Marshall College and Theological Seminary could readily be made all that our Church needs in the way of literary and

theological institutions, in the north-east, for generations to come; while there would, as we think, be enough wealth left to endow, and even to fill the several chairs of a similar institution in the south-east.

Were this policy adopted, there is little reason to doubt that in time to come, the Reformed Church would occupy a prominent position among the Churches of the south, no less than here in the north.

The same Synod which acted on the report of Rev. James R. Reiley, passed the following resolution: "*Resolved*, That in future, all licentiates be required to make a missionary tour of at least two or three months, unless specially excused." How long this standing rule continued, or whether it has ever been revoked, we cannot tell; but we know that for many years it has not been observed. Doubtless it went out of practical force, as circumstances seemed to indicate a different policy.

At the Synod of 1814, the Rev. Mr. Dechant was sent to missionate in the state of Ohio; and at that of 1815, the Rev. Mr. Hableston was sent on a similar mission to Greensburg, Westmoreland county, Pa.

The Synod of 1816 sent Rev. Mr. Weinel missionary to North Carolina, and Rev. Mr. Weiss to Ohio. They went to their respective fields, and reported their success the following year.

Thus far it does not appear that there were any missionaries permanently located. On the contrary, it appears they were all itinerants, whose duty it was to travel from place to place, and seek out and gather into congregations, the scattered sheep of our household of faith, and temporarily minister to their most pressing needs. This state of things, however, did not continue long. For our fathers were in earnest, and could, therefore, not be long satisfied with the manner in which the work in which they were so deeply interested, and on which so much depended, had hitherto been carried forward. Hence the action of the Synod of 1812, ordering collections for missions, and appointing a Treasurer to receive and disburse its

funds, was, by the Synod of 1817, carried an important step further, when it was *resolved*, "That *annual* collections should be held throughout the Church for the cause of missions." And at the Synod of 1819, a growing sense of the importance of a better organization for the work gave decided and formal expression of itself in the appointment of a "Missionary Committee;" which was to have the special oversight and care of this important department of Church work. This committee continued in existence seven years. Under its direction Rev. Geo. Leidy was sent, in 1819, as a traveling missionary to Virginia and the Carolinas; and Rev. James R. Reiley, in 1821, went on a like mission to the state of Ohio. Both reported at length, speaking very encouragingly of the future prospects of the Reformed Church in their respective fields.

Although this "Missionary Committee" served a good purpose, yet it soon began to be felt that something more than a mere committee was necessary to carry forward the ever-growing work in a successful manner. Accordingly, at the Synod of 1826 the "Missionary Committee" was superseded by the organization of a "Missionary Society." This society adopted its constitution on the 26th of September, of the same year. It reported, through its Board, at the Synod of 1827. This report contained but two items; but these were fraught with interest and importance for the good cause. The first proposed the publication of a "Monthly Magazine," whose columns were to be devoted to the cause of missions; and the second proposed the organization of auxiliary missionary Societies at Germantown and Philadelphia, Pa., and at Frederick, Md. Favorable action was taken by the Synod with reference to both projects. The auxiliary societies were authorized to be organized, and were commended to the favorable consideration of ministers and people; and initiatory steps were taken for the publication of the periodical proposed, the first number of which was published in November, 1827. This periodical made its appearance under the name of "THE MAGAZINE OF THE GERMAN REFORMED CHURCH," and was published under the direction of the Missionary Society's Board, and appeared monthly.

This state of things continued for a term of five years, when the history of missions of the Reformed Church in the United States was marked by a second important step in the direction of a more perfect organization. For in 1832, Synod appointed its own Board of missions. This Board now superseded the missionary Society in the management of the work of missions, and in the publication of the "Magazine, which in 1833 was published as a semi-monthly quarto sheet, under the title of "*The Messenger of the German Reformed Church*," until it was converted into a weekly paper, in September, 1835.

This double work of the Board of Missions continued until 1844, when Synod relieved it of its publication duties, by appointing a "Board of Publication," into whose hands the "*Messenger*" was placed.

The Church being now so fully organized for the work, it would seem reasonable to suppose, that the cause of missions should make more rapid strides than it was possible for it to make in former years. But if we base our judgment on the apparent results of the first ten years following this organization, we will be greatly disappointed in our expectations. For while the Board reported regularly every year, and sometimes indeed, at great length, yet but little seems to have been accomplished during all this period in the way of extending the Church, save the ordination and appointment of Rev. W. Bennet as missionary to North Carolina, the appointment of Rev. S. G. Bragonier as missionary to the west, and the appointment of Rev. B. S. Schneck, D. D., to make a two months' missionary tour through the counties of Clearfield, Huntingdon and Mifflin, in the state of Pennsylvania. But while these apparently meager results seemed to betoken anything but encouraging prospects for the future of the Church, yet our fathers were by no means disheartened. They felt that the cause was the Lord's, and must go forward. And, therefore, the spirit of missions, which had laid hold of the hearts of pastors and people, was not allowed to slumber, but on the contrary, was continually challenged and re-challenged, by every issue of the "German Re-

formed Messenger," until the Church was brought, not only to a lively consciousness of the responsibility that was upon her, to enlarge her operations in the ever-widening "Home Mission Field," but also caught the spirit of "Foreign missions. Thus the sequel has shown that the work of missions was actively moving forward during all this time, only that it was much more *intensive* than *extensive* in its character.

Looking at the subject from a merely business stand-point, it might be thought next to madness for our fathers to think of engaging in foreign mission work, at a time when there was so great a lack of men and means, to do even a small portion of the work in the home field, which was forcing itself, in ever-increasing magnitude upon the attention of the Church. But from a Christian view of the case, it was their only alternative, if the Reformed Church would not sin away her right to exist as a branch of the Church Catholic; for the commission is, "Go ye into all the world, and preach the gospel to every creature." The Church felt the responsibility of this commission, and, therefore, in reliance upon the divine promise and blessing, the Synod of 1842 resolved to enter upon the work of Foreign missions.

As a matter of course, it could not be expected, neither would it have been the part of wisdom, for a body so small, and with such limited means, as well as such increasing drafts on men and means, in order but meagerly to supply the home field, to think of establishing a "foreign mission" of its own; especially at a time when such undertaking involved an annual outlay at least six fold greater than the largest amount the Church had ever contributed per annum, for the work of missions. From all this will be seen the wisdom of our fathers, in engaging in the work of foreign missions under the auspices of the "American Board of Commissioners for Foreign Missions."

The action of Synod, enlisting the Church in the work of foreign missions was not taken one day too soon. It was an action necessary more largely to develop the spirit of Christian benevolence with which the Church had come to be more con-

sciously inspired, and, as such, one for which its inmost soul seemed most ardently to long. As such it marks one of the most important, if not *the* most important epoch, not only in the history of missions among us, but also in the history of the Church itself. This, we think, the subsequent history of the Church most abundantly proves.

The largest amount the Church was ever able to raise for the support of missions, in a single year, prior to the inauguration of the work of Foreign missions, was \$556.06½; while that contributed for the double cause of foreign and domestic missions, the very first year the Church engaged in that glorious cause, was \$1,246.35; an amount almost treble that ever raised in a single year before.

And, an examination of the reports of the Treasurers of the respective Boards of missions, ranging from 1843 to 1855, reveals the gratifying fact, that there was a gradual increase in the contributions of our people, for these causes, until an annual sum almost eight times as large as that ever reached by the Church before entering upon this epoch. And while the Home Field was occupied to the full extent that men, whose numbers ever increased, could be secured to enter upon the self-denying missionary work, there was but a single instance during all that period, when there was not a surplus left in the treasury at the end of the year; while the treasury of Foreign Missions always had an amount left over, ranging from one hundred to five hundred dollars.

That this growing spirit of missions maintained its integrity throughout the next decade, is amply proven by the most gratifying facts. At the Synod of 1865, no less than seventy missionaries are reported as being actively engaged in as many missions in the home field. And the Treasurers of the Board of Home Missions, and of the Board of Church Extension, reported an aggregate of \$21,606.10, as the sum contributed for home missions the previous year. The Treasurer of the Board of Foreign Missions reported an additional sum of \$4,719.07; while the Board informs the Synod, that through the blessing

of God, the mission at Aintab, Syria, was now so fully established as no longer to require the presence of our missionary, Rev. B. Schneider, D. D.; and suggests the propriety of now moving in the direction to establish a Foreign Mission of our own. It is a matter of deep regret that the Synod could not see its way clear to embark in so laudable an enterprise.

And what shall we say of the thirteen years next following? They were years, as we think now, that the smoke of contending fires is clearing away, for which we have great reason to thank God and take courage. They cover that period in our history, which, however dark and unpromising it may have appeared to us, nevertheless brought on the dawn of a brighter and better day for the Reformed Church, than any she had ever enjoyed in all her previous history. As there are times when all forms of organic life introvert upon itself to assimilate and appropriate its elements and strengthen its forces, so was this the period in which the Reformed Church, perhaps more than ever before, turned in upon itself, in the way of deep and earnest self-communion, in which her very soul was most profoundly occupied with the important and necessary work of coming to a clearer apprehension of her life and spirit, her Creed and Cultus, her mission and her work, as well as collecting and maturing her forces, so as to enable her to hold her rightful position among the Churches of the land, and prepare her more fully to do her part in carrying forward the great work of the extension of the Redeemer's kingdom.

Although the Reformed Church fortunately has no human "Hero" whom she worships, and no mere doctrinal theory around which to rally her hosts; yea, though she has sworn allegiance only to the Christ of God, and accepts His word alone as her infallible rule and guide of faith and practice, and is, therefore, broad and liberal in her spirit, yet through this period of earnest struggle, much transpired through human weakness, which is to be greatly lamented and regretted. For, while our people still continued to support the cause of Foreign missions with their prayers and their alms, and while every

succeeding Synod gave it its earnest and prayerful consideration, yet we no longer had a standard-bearer on heathen soil. And while the home field continued to be occupied to such an extent, that our ratio of increase was, according to the comparative ecclesiastical statistics of the United States, above that of our sister denominations, yet, it was felt more and more on all sides, that our growth was not what the wide and ripe field lying with open doors before us, plainly indicated that it should be. And it came to be continually more difficult to secure the funds required to carry forward our mission work, causing no little perplexity to the Board, and great inconvenience, and even sacrifice to important missions and self-denying missionaries. This state of things was doubtless augmented by the financial crisis which convulsed the commercial world during the latter part of this period, as it is so natural for men at such times to cling all the more to the world, while all must know that such visitations are designed to turn their attention and their ever-increasing liberality to the support of the kingdom of God, which alone abideth forever.

And now, strange as it may appear, it began to be mooted in some quarters, that the Reformed Church had after all been chosen, rather for the intensive than the extensive unfolding of the kingdom of God, and accordingly, that her mission was pre-eminently that of excelling in theological science, rather than in the more self-denying and self-sacrificing work of preaching the "gospel to the poor," as if our Lord had designed one branch of the Church to provide theology for another, and this again, to deal out the same, and that at second hand, to a third, whose calling it would be to receive what had been thus prepared and served out for it. All this would be mechanical enough, at all events. We recognize the truth that one characteristic of the Christian religion may predominate in one branch of the Church, and another in another branch, while each may, for all that, be an efficient branch of the Church Catholic. But we think, nevertheless, that it must be very clear to every thinking mind, that a Church can lay claim to a part in the

"Mystical Body of Christ," only in so far as it possesses and unfolds *all* the characteristics of the "kingdom of heaven." It requires only a remembrance of the "twin parables" of our Saviour, it seems to us, to satisfy even the most skeptical on this point; for they respectively represent the "kingdom of heaven" in its entirety. That of the "*leaven*" setting forth its regenerating power by which it transforms the world into the kingdom of God; and that of the "mustard seed," in its extensive power, by which it embraces the whole world. But how shall the "*leaven*" of Christianity regenerate humanity, and how shall it transform the world, except like the "mustard seed," it embrace the whole world, and "preach the gospel unto every creature?" And in like manner, how shall it embrace the world in its bosom, unless like "*leaven*," it transforms it into its own blessed life? If the Reformed Church, therefore, would lay just claim to a recognition as having part in the Church universal, she must ever strive to come to a higher and more perfect apprehension of divine truth, as this is revealed fully and finally in the "Word made flesh," and as God shall give her grace and opportunity do her part in the extension of the Redeemer's kingdom and the salvation of men. And that she is conscious of this important truth, and ever seeks to profit by her better knowledge, is clearly shown by every period of her history.

While the notion of the *intensive* mission of the Reformed Church, that of manufacturing theology for the rest of Christendom, doubtless grew out of an imperfect apprehension of the earnest struggle after a higher apprehension and clearer and better expression of faith and practice among us, found but few advocates, and as we trust, no followers; it began to be urged in other quarters, that we were breaking away from the Confessions of the sixteenth century, which seemed to be regarded as the only legitimate forms of Confessions for Protestant Christianity, for all time to come, and that we were in great danger of getting out into the open sea of latitudinarianism, if not of relapsing finally into the bald and legal formalism of the

ante-reformation period. Hence it began to be surmised, that the Reformed Church had served out her time as a distinctive denomination, and that her interests, and the interests of Protestant Christianity required, that she should find moorage in a closer union with others of the Reformed faith. But it was soon found, that the time for such a union, however desirable it might be, had not yet come. The contest still went on. The work of disintegration seemed actually to have set in among us. Dark and threatening were the clouds which appeared in our ecclesiastical heavens. The tempest rose high. It tossed our little ship from wave to wave, until it quaked from stern to aft, and from its very hold to its topmost mast. But thank God, the Master was with us, and when the danger seemed most imminent He came to our rescue. He mercifully rebuked our "little faith." He "stilled the storm," and "calmed" the troubled sea. Yes, thanks be to God, the Good Master in His mercy fanned the fire of missions, which, though it had been forced into the back ground by the heat of controversy, still continued through all these years, in many ways, to give unmistakable evidence of its living presence in our midst, into a burning blaze, and graciously gave us the boon of peace.

It is certainly a remarkable coincidence, that it was the same General Synod, towards which every eye within the Church was turned with anxious expectation, and whose every deliverance was anticipated with mingled fears and hopes for the unity and perpetuity of our beloved Zion, which took very decided action on the subject of Home missions, and unanimously resolved to enter the Foreign Field, and establish a mission of our own, commissioned the missionary to occupy the same, and called upon the Church to rally around our standard-bearer on heathen soil, and support him in his noble work, with our prayers and our alms, which also sounded the note of peace, that sent a thrill of joy to every heart within the Church, and doubtless made the angels shout for joy.

It was under circumstances so auspicious, so full of mercy and so fraught with promise, that we were permitted to enter

upon the threshold of the present era of the history of missions of the Reformed Church in the United States. And when we remember, that we now have eighty missionaries in as many missions in the home field (ten more than we ever had before this era began), nearly all of which are reported as being in prosperous condition; and when we remember, that we have a missionary in far off Japan, who greets us with encouraging reports from the foreign field; and still again, when we do not forget our mission among the Indians of Northern Wisconsin, which also seems to promise success, and when we add to all these encouraging prospects, the gratifying fact, that nearly thirty thousand dollars were contributed by our people towards the cause of missions during the past year, we have great reason to believe that the present is designed, by the Great Head of the Church, to be an era of prosperity for the Reformed Church, such as she has never experienced in all her previous history. We have great reason to thank God for the encouraging prospects which we have before us as a Church, and no less reason to look to Him for strength and guidance to enable us successfully to carry forward the great interests which challenge our most ardent and unceasing prayers, and our most earnest and persevering efforts. Realizing these favors as we ought, and faithfully attending to our duty in the premises, we will not lose faith in God, or in the Church in which He has cast our lot, but, on the contrary, we will ever more fully realize the force of the precious promise of our Lord when He says: "Lo I am with you alway, even unto the end of the world."

In the spring of the year 1857, the office of "Missionary Superintendent" was created in the Reformed Church, and accordingly the Board of Missions of the "Eastern and Western" Synods elected the Rev. W. K. Zeiber, D. D., to that office. The appointment proved to be a good one. Dr. Zeiber entered upon the duties of his office on the first of August of the same year, and continued in active service for a term of two years, when, under the weight of his abundant labors, his health gave way, making it necessary for him to resign his commission. Dr. Zeiber's work was indeed manifold, consisting as it did:

In exploration of the field of missions lying before us, visiting and gathering together our scattered people in the west, and preparing the way for the organization of congregations, and the permanent settlement of missionaries over them; in visiting established missions; and in canvassing congregations and charges east and west, preaching on the subject of missions, and collecting funds for that object; as well as in correspondence with mission fields, missions, missionaries, and settled pastors, and writing for the Church papers on the subject of missions.

After Dr. Zeiber's resignation the office of Missionary Superintendent became extinct in the Reformed Church, until the year 1866, when Westmoreland Classis, which at that time carried forward its own extensive missionary work, appointed Rev. G. H. Johnston to that office. He continued in this relation about eleven months, during which brief period he did much telling work for the good cause, as the Church at Cumberland, Md., and also at Frostburg, of the same state, owe their existence very largely to his self-denying and persevering efforts.

After the formation of Pittsburgh Synod, he was elected to the same office by that body, in 1872, and continued in the work for one year, when he resigned, and was succeeded by Rev. F. K. Levan, who continued to labor successfully in this relation until the formation of the "Tri-Synodic Board, when he was appointed to the same position by that Board, and continued in service four years. At the end of this term he was succeeded by the present incumbent, Rev. T. Appel, D. D.

It is a matter of congratulation to know, that the Synods of the North-west, and of Ohio, and adjacent States have also appointed their respective Superintendents of missions, who, as we learn from their reports, are doing effective work for the good cause in their respective fields.

It cannot be denied that this office has been an important factor in carrying forward the work of missions among us. It enables the Board to form a better knowledge of our missions and mission-points, than it could otherwise have; and by visit-

ing the old and established congregations of the Church, he greatly helps the pastors to foster a spirit of missions among our people. It is a question whether all mission work should not be brought more directly under the care of the General Synod's Board. At present that Board seems to be nothing more than a mere figure-head, whose only business it is to report to the General Synod, what has been done by the subordinate Boards. That our present more perfect organization in this department, has been a means to enlarge and make our efforts more effective than formerly, is, as we think, clearly proven by facts; and it would seem reasonable from these premises, to suppose that a proper completion of this organization would enhance our efficiency in no small degree.

In thus briefly tracing the waymarks of the history of missions of the Reformed Church in the United States, we note the following significant facts :

1. We have sustained some important losses in the past, from a want of ability to supply promising points with the means of grace at the proper time; some of which we are encouraged to hope, might be regained even at this late day, if we only were in a condition to take them under our fostering care at *once*.

2. Comparatively few missions once occupied had to be abandoned on the ground that they proved to be poor selections, while many soon became not only self-supporting, but also liberal supporters of all the benevolent enterprises of the Church.

3. Since our more perfect organization for the work, our missions usually, though not always, become self-supporting earlier than formerly.

4. Though the work of missions has been of slow growth amongst us, yet that growth has been real, constant, and solid; so that but very few of our once established congregations have become extinct.

5. The spirit of missions has been the life of the Reformed Church. This, we think, is abundantly shown by the significant

fact, that when the Church, sixty-nine years ago, enlisted in this glorious cause, the roll of our ministry contained but forty names, and the membership was less than twenty thousand strong; while to-day we have a ministry numbering over seven hundred and fifty, and a confirmed membership numbering over one hundred and sixty thousand souls.

In the light of all this, the notion that the Reformed Church has no longer a mission of her own, amounts to nothing less than a want of faith in history, to say the least. For, if we had a mission when our ministry numbered only five times eight, when our membership was small and poor, and when we had no literary or theological institutions, then it seems to us to be so plain that even he who runs may read, that we have a more important mission *now*. And that we had a mission then, and that too, one which the Great Head of the Church so clearly owned and abundantly blessed; what must be that mission now, that we have become a power in the land, not only numerically, and financially, but also literarily and theologically?

6. One of the most potent means to enhance the cause of missions among us, for the long run at least, in our view, is liberally to foster our literary and theological institutions, and patronize them well with students, not only with a view of swelling the ranks of the ministry, though that is all-important; for the "harvest truly is great, but the laborers are few;" but also besides that, to increase the numbers of an intelligent laity; which is more able to second the efforts of the ministry, and which will give us standing in society. A mere recollection of the telling work, which has been accomplished in this direction, by our schools of the prophets, both east and west, we take it, is all that is required to make every one see the correctness of this position.

From all that has now been said, we cannot help but realize that we have great reason, as a Church, to be thankful to God for the many tokens of acceptance which He has given us in the past, and equally great reason to trust Him for the future;

believing that He has designed us as a Church, to have full voice in the momentous questions which engage the Church of Christ, a full solution of which must end finally in the "unity of the faith," so that there shall be "one fold as there is one shepherd;" as well as full part in the great work of extending the Redeemer's kingdom to the four corners of the earth.

"Thus far the Lord hath holpen us, and blessed be His name."

And now, oh! for strength that our beloved Reformed Church may occupy all her waste places in our fatherland, and that she may scale all the partition walls of nationality, race and color, and that she may vie with those most earnest and most successful, in carrying the gospel of our blessed Lord to every mainland, and all the islands of the seas.

ART. II.—WORDSWORTH AND HIS ART.

BY R. LEIGHTON GERHART, LEWISBURG, UNION CO., PA.

WILLIAM WORDSWORTH was born on the seventh of April, 1770, at Cockermouth, a small town in Cumberland, in the north of England. The country is remarkably picturesque, but was little known until the poet made it famous. Here the small but charming lakes of Winandermere, Ulswater, Hauswater, Ennerdale, Devoek-water, with many others, the smallest of which are called tarns, lie like clear mirrors, reflecting every change of heaven and earth. Their waters are perfectly pellucid, and tinged with an exquisite cerulean color by their beds of rock or blue gravel, which can be seen at a great depth. The forms of the mountains are endlessly diversified, rising easily and boldly, in simple majesty, abrupt and precipitous, or soft and elegant; here towering one above the other, and there rising ridge after ridge, like the waves of a turbulent sea. In magnitude and grandeur they are individually inferior to the most celebrated of those in some other parts of the island, but in their combinations, and in the beauty and variety of their surfaces, they are unsurpassed. Their apparent forms and colors are perpetually changed by the clouds and vapors floating round them, producing effects of mist or haze which are often like magic.

Corresponding to the mountains are the numerous vales of Langdale, Duddon, Eskdale, Wastdale, Borrowdale, Wytheburn, Grasmere, Rydal, and many others. These, running from almost every point of the compass, converge to a common centre, like the spokes of a wheel. In the times of Wordsworth the rustic cottages of the inhabitants, gathered together in little clusters, or standing single and alone by some spring or stream of fresh water, added greatly to the variety and beauty of the picture. The landscape, rich and varied in summer, is said to become more remarkable in tone and color when the snow and

hoar-frost have made their appearance in the mountains. Then, the trees, casting their leaves, unveil the bluish-grey and red-streaked rocks, and bring to light the beds of withered fern, the lichens, the green leaves and scarlet berries of the holly, the silver stems of the birch, the ivy trailing over rock and tree, with the russet leaves of the oak, still clinging to their twigs though summer is gone. Added to this, are the dark surfaces of the lakes, brought out in striking contrast with the snow-clad ground, and the numerous airy cascades of ice, formed by the innumerable rills and brooks of the country as they go leaping down the mountain-sides to the valley below. Nor must we forget the shades and colors which the snow on the mountains receives, touched at evening, morning, or at noonday, by the light of the sun, or the hues of the mists and clouds. If the description of the country of the lakes from which this account is taken is faithful to the scene, it must have been a land well suited to quicken every poetic sensibility to a high degree of activity, and at the same time develop love of solitude and reflection.*

Here Wordsworth spent his boyhood, and here, after completing his education at St. John's College, Cambridge, he passed the greater part of his manhood and old age. He was endowed with a strong, happy disposition, loving to mingle with the uneducated people of the neighborhood, learning their ways and listening to their homely conversation. All the sports of boyhood seem to have been familiar to him, and not a few of the more lively sports of the college student. From his youth he experienced feelings of pleasure in contemplating the natural world, which increased until the love of nature became a passion that subdued all others, and he was led to spend much of his time roaming over hill and dale, feasting his eyes and satisfying his heart with the delightful visions of beauty everywhere opened around him.

* "Topographical Description of the Country of the Lakes in the North of England." By the Rev. Joseph Wilkinson.

I.

From such close and habitual communion grew and ripened the wondrous sympathy for nature displayed in all his works. Into such near acquaintance and fellowship with her did he pass, that, as if won by his devotion, she appeared to lose her mute insensibility and become sympathetic and intelligible, opening her heart to make known to him her dearest secrets, and unveiling visions of delight that stirred him to ecstasy. Indeed, it seems as if his intense love had endowed him with prophetic power to look beyond the external form upon the spirit that lay palpitating beneath, and hold communion with it, face to face.

Yet not abruptly was he thus endowed. At first, caught by the colors, forms, the order and fair proportions of the material universe, he passed from scene to scene, held in subjection to the despotic dominion of pleasures derived through the exercise of the bodily eye; but, as he says;—

"To the moods
Of time and season, to the moral power,
The affections, and spirit of the place,
Insensible."

At last, corrected, he claims, by nature herself, he passed behind the veil, and learned that what had held him in its bonds so long was but the beautiful tabernacle of the spirit, to whose presence he now found entrance. Thus moved, he turned to inquire into the source of the influence which swayed him, and for the first time became aware—

"How exquisitely the individual mind
(And the progressive powers no less
Of the whole species) to the external world
Is fitted; and how exquisitely, too,
Theme this but little heard of among men,
The external world is fitted to the mind;
And the creation (by no lower name
Can it be called) which they with blended might
Accomplish,"

He recognized in the emotions and thoughts thus inspired, and in the long trains of associated images to which they gave rise, a result produced, not by chance or accident, but by the normal working of forces ordained to act in harmony with each other, and to this end. And further, he saw in all the various features of nature, separately viewed, or regarded as parts of a grand whole, the presence and activity of an educational force, capable of giving to mind, deportment, and form, a grace, strength, and beauty of proportion, unattainable without it.

This view was doubtless sustained by the remembrance of the stimulating and beneficial influences that he perceived to have been exerted by nature upon himself; and, too, by the knowledge of the rigid and formal methods of instruction to which he had been compelled to submit during his course of studies at Cambridge, and against which, as he tells us in the *Prelude*, he had rebelled in thought, if not in deed. Nor could he escape having his opinions confirmed by what he saw of social life in London, Paris, and other great centres of civilization, where the hardening and dwarfing effects of superficial and false principles of culture are seen to hold fullest sway over old and young.

Again and again he returns to the subject in the *Prelude*, the *Excursion*, and elsewhere, and finally composed the following beautiful poem, as if with the intention of showing us what it is that constitutes true mental and physical grace, and what are the effects produced by his ideal education.

“ ‘ Three years she grew in sun and shower,
Then Nature said, ‘ A lovelier flower
On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make
A Lady of my own.

“ ‘ Myself will to my darling be
Both law and impulse; and with me
The Girl, on rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain.

" ' She shall be sportive as the Fawn
That wild with glee across the lawn,
Or up the mountain springs ;
And her's shall be the breathing balm,
And her's the silence and the calm
Of mute, insensate things.

" ' The floating clouds their state shall lend
To her ; for her the willow bend ;
Nor shall she fail to see,
Even in the motions of the storm,
Grace that shall mould the Maiden's form,
By silent sympathy.

" ' The stars of midnight shall be dear
To her ; and she shall lean her ear
In many a secret place,
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

" ' The vital feelings of delight
Shall rear her form to stately height,
Her virgin bosom swell ;
Such thoughts to Lucy I will give
While she and I together live
Here in this happy dell.

" Thus Nature spoke—the work was done—
How soon my Lucy's race was run !
She died and left to me
This heath, this calm and quiet scene ;
The memory of what has been,
And never more will be."

The recognition of all this was for Wordsworth a great discovery ; one which, if made before, had to a great extent been forgotten ; other themes and subjects had buried it out of sight, and, as a consequence, art had become false, artificial, and powerless to exert much lasting or good effect upon man. To bring humanity back to recognize and profit by this truth, then became the object of his poetic efforts. With this end before him, he began to compose what he intended to be the

work of his life, *The Recluse*, a poem never completed. The second part—there were to have been three—called *The Excursion*, of great length, of much general merit, and containing many magnificent passages, is all that was ever given to the world. To this, *The Prelude*, containing the history and growth of his own mind, and showing the effects of nature's influences on himself, was intended to stand in the relation of a vestibule to a magnificent temple. All his other poems, and there is a mass of them, were in turn to occupy a still more subordinate position. They, arranged in due order, were to lead the mind step by step, educating it as it advanced, to the inner recesses of this glorious building. The purpose of the whole, and particularly of the *Recluse*, seems to have been to show what man was under the gentle admonitions and instructions of nature. It was not intended to be chiefly a descriptive poem, though the part that is given us contains many exquisite pictures of rural life and natural scenery, nor was it intended merely to unfold the character of men in the rural and mountainous districts, but to show the external world in its true aspect, as it appears in the effects wrought by it upon men who have dwelt in thoughtful and loving fellowship with it.

But what was nature that it should have such influence over men? What power animated these insensate and voiceless forms, that they should so stir the heart and stimulate the brain? Different opinions have been expressed concerning the belief held by Wordsworth, for he has not expressed himself with sufficient explicitness, either in prose or verse, to place the matter beyond dispute. It is, therefore, chiefly by familiarity and sympathy with his poems as a whole, that we can hope to arrive at a conclusion. For my own part, I have no doubt whatever that the poet clearly and distinctly recognized the animate and inanimate world as a creation of God. He looked upon it in no sense whatever as an emanation, much less did he drift into Pantheism, and confound the work with its great Author. And yet he was far from falling into that deistic

tendency of thought, which, professing to believe that God is present, directing and controlling the complicated activities of this great world, perceives Him as a kind of external power only, who works with senseless materials to bring forth objects that are, in a mere external way, connected with Him. His language, however, must not be rendered too literally; if so, it might result in the conclusion that the world is animated by a self-conscious, self-directing soul, whose mutations and transformations resemble the workings of the human mind, that builds up great edifices of thought and feeling in which to find its own habitation. Trembling with the emotion experienced, seeing in nature far more than the dead matter of its outer garment, he sought to express this emotion, without stopping to define scientifically the meaning of his words, and without, I am convinced, instituting an inquiry into, much less developing a system of thought concerning, the exact relation of God to the world, and His particular modes of manifestation in it. He felt the presence of that spirit, trembled before it, was borne aloft by emotions of ecstatic rapture, then sought to body forth all this in verse.

But, while guarding against one misconception, we must not run into another, as some have done, and suppose that our poet saw in nature merely a reflection of himself, which he failed to distinguish. The tendency to such self-projection is apparent in every stage of our life, from the time when the child clothes its insignificant toys with the affections of its own heart, to that of the adult, who perceives a companionship in animals and things which, unknown to him, arises from the same source. This, no doubt, influenced Wordsworth to some extent, for he was a man endowed with an intense sense of his own personality; who lived habitually within himself, scrutinizing every stir of emotion roused in his heart by passing events, tracing to its end every line of thought suggested to him, and thinking no incident of his life, however trivial, too trivial to be recorded. Such a man was, no doubt, in danger of continually seeing himself in other things, and of mistaking his own subjective impressions for

objective truth; but to see in this the explanation of the whole mystery of nature's dominion over him is, I think, unwarranted; while to suppose that he himself was conscious of it, but claimed a poet's privilege and refused to draw the distinction, is to allow poetic license, as it is called, a freedom and scope that deprives language of all definiteness. Listen to this apostrophe to nature:—

“O, soul of Nature! excellent and fair,
That didst rejoice with me, with whom I, too,
Rejoice through early youth, before the winds
And roaring waters, and in lights and shades
That marched and counter-marched about the hills
In glorious apparition, Powers on whom
I daily waited, now all eye and now
All ear; but never long without the heart
Employed, and man's unfolding intellect:
O soul of Nature! that by laws divine
Sustained and governed, still dost overflow
With an impassioned life, what feeble ones
Walk on this earth! How feeble have I been
When thou wert in thy strength.”

And again to this:—

“For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.”

Wordsworth never endeavored to speak with greater precision than here:—and the spirit that moved him is the same that now sways every lover of nature who stands in solitude before

her grand works; the same that led primitive people to personify and worship natural powers; that to-day impels the Persian to spread his costly rug before the lovely rose, and meditate upon it by the hour; the same that moved the old Hebrew poets to see in every activity of the lower orders of creation the presence and superintendence of the Divine; the same that has compelled philosophers of every nation and of every age, Christian and infidel, in their efforts "to solve the riddle of this painful earth," to acknowledge the actual presence of the Divine spirit in every created thing, by whom it grows, is supported, from whom it derives all its meaning, and without whom it is nothing. No doubt, Wordsworth's native inclination to perceive and recognize this, was strengthened by his knowledge of German philosophy. For, though not a great reader, he was familiar with the language and literature of that country, and, moreover, held long conversations with Coleridge, a devoted student of German philosophy. Spinoza, particularly, seems to have long occupied their minds, and while Wordsworth's writings show that he never imbibed that author's pantheism, yet we can well suppose that whatever was true in the system of Spinoza served greatly to deepen his own convictions.

This view of nature has imparted to his poetry wonderful depth and meaning. Even in his simple descriptions we almost invariably perceive the presence of an indwelling life that seems to look out at us, as if inviting us to communion, or, when not so seen, pervades the whole like a subtle atmosphere that strives to concentrate itself in order to become intelligible. The following beautiful sonnet strikingly illustrates this:—

"It is a beauteous Evening, calm and free;
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven is on the sea:
Listen! the mighty Being is awake,
And doth with His eternal motion make
A sound like thunder—everlastingly.
Dear Child! dear Girl! that walkest with me here,

If thou appearest untouched by solemn thought,
Thy nature is not therefore less divine :
Thou liest in Abraham's bosom all the year ;
And worshipp'st at the Temple's inner shrine,
God being with thee when we know it not."

You will observe the same mysterious presence in a second quotation, taken from the fourth book of the *Excursion*, with closer adherence to details.

" In genial mood

While at our pastoral banquet thus we sat
Fronting the window of that little cell,
I could not, ever and anon, forbear
To glance an upward look on two huge Peaks,
That from some other vale peered into this.
'Those lusty Twins,' exclaimed our host, 'if here
It were your lot to dwell, would soon become
Your fixed companions.—Many are the notes
Which, in his tuneful course, the wind draws forth
From rocks, woods, caverns, heaths, and dashing shores ;
And well those lofty Brethren bear their part
In the wild concert—chiefly when the storm
Rides high ; then all the upper air they fill
With roaring sound, that ceases not to flow,
Like smoke, along the level of the blast,
In mighty current ; theirs, too, is the song
Of stream and headlong flood that seldom fails ;
And, in the grim and breathless hour of noon
Methinks that I have heard them echo back
The thunder's greeting :—nor have Nature's laws
Left them ungifted with a power to yield
Music of finer tone ; a harmony
So do I call it, though it be the hand
Of silence, though there be no voice ;—the clouds,
The mists, the shadows, light of golden suns,
Motions of moonlight, all come thither—touch
And have an answer—thither come, and shape
A language not unwelcome to sick hearts
And idle spirits :—there the sun himself,
At the calm close of Summer's longest day,
Rests his substantial Orb ;—between those heights
And on the top of either pinnacle,
More keenly than elsewhere in night's blue vault,

Sparkle the Stars, as of their station proud.
Thoughts are not busier in the mind of man
Than the mute Agents stirring there :—alone
Here do I sit and watch,—’ ”

Here, and in all of Wordsworth's poems, his independence and originality are clearly perceived. He has no preconceived opinions, no stock subjects, no stock associations of ideas ; his observations are never derived from books, or the reports of others, but made by himself with almost microscopic fidelity. His adjectives and qualifying sentences have, for this reason, a definiteness and freshness striking in their originality and fidelity. The most delicate shades and motions of the light of the sun, moon, and stars, on the earth, trees, and waters, are all marked. Every variation in sound has caught his ear ; a leaf can scarcely quiver without being observed, and with true poetic insight translated to us. Who but he could feel as here expressed :—

“ The silence that is in the starry sky,
The sleep that is among the lonely hills,”

or mark with such delicacy and precision the almost viewless motion of the water as it crept down the cold face of the rock :—

“ But no breeze did now
Find entrance ;—high or low appeared no trace
Of motion, save the water that descended,
Diffused adown that Barrier of steep rock,
And softly creeping, like a breath of air,
Such as is sometimes seen, and hardly seen,
To brush the still breast of a crystal lake.”

The color of the ground beneath the yew trees, that another would pass by as unworthy of notice, he marks with care as scrupulous as Turner ever could have done :—

—“ a pillared shade,
Upon whose grassless floor of red-brown hue,
By sheddings from the pining umbrage tinged
Perennial.”

And observe how definitely he describes the appearance of the moon on a cloudy night, and the peculiar complexion of the light which it casts on the earth:—

“The sky is overcast
With a continuous cloud of texture close,
Heavy and wan, all whitened by the moon,
Which through that veil is indistinctly seen,
A dull, contracted circle, yielding light
So feebly spread, that not a shadow falls,
Checkering the ground—from rock, plant, tree, or tower.”

Faithful as are all his descriptions, it is not in pictures of this sort that the highest meaning of nature was, in Wordsworth's opinion, to be found. That is seen in her moral and spiritual influences, in the thoughts and aspirations which she occasioned, and in her capacity to create images and associations of beauty in the mind. This leads him in many poems to abandon mere description and give us his conceptions in a more abstract form. Sometimes the connection between the object and the thought suggested by it, may be seen; at other times, this thought is merely the result of the general influences exerted upon him by the external world. Thus he describes the power of the soul to deal with the evils that cluster about and oppose it, in such a way as to make them heighten the effect of its own beauty and strength:

“Within the soul a Faculty abides
That with interpositions, which would hide
And darken, so can deal, that they become
Contingencies of pomp; and serve to exalt
Her native brightness. As the ample moon
In the deep stillness of a summer even
Rising behind a thick and lofty grove,
Burns like an unconsuming power of light,
In the green trees; and, kindling on all sides
Their leafy umbrage, turns the dusky veil
Into a substance glorious as her own,
Yea with her own incorporated, by power
Capacious and serene; like power abides
In Man's celestial spirit; Virtue thus
Sets forth and magnifies herself; thus feeds

A calm, a beautiful, and a silent fire,
From the encumbrances of mortal life,
From error, disappointment,—nay, from guilt,
And sometimes, so relenting Justice wills,
From palpable oppressions of Despair.”

And in a second excerpt, which I cannot refrain from giving, he states how innumerable are the ways employed by Divine compassion in the effort to adapt itself to the needs of men in every stage of degradation:—

“As Men from Men
Do, in the constitution of their Souls,
Differ, by mystery not to be explained;
And as we fall by various ways, and sink
One deeper than another, self-condemned,
Through manifold degrees of guilt and shame,
So manifold and various are the ways
Of restoration, fashioned to the slips
Of all infirmity, and tending all
To the same point,—attainable by all;
Peace in ourselves, and union with our God.”

In these passages is shown the poet's capacity for seeing in their unity different elements of truth, which to a more superficial and less intuitive mind would appear only in antagonism; and of recognizing a truth, not only in the general form of its activity, but also in the individualization of itself in special cases, where another, perhaps, would think it was altogether wanting. Wordsworth's pages are studded with jewels like the above,—jewels like the diamond, of wondrous density and many-sided brilliancy; and it is for these, as much as for his touches of nature, that he is so highly prized by all who are thoroughly acquainted with him.

He displays great insight into the heart of man and the ways of Providence, combined with a breadth and liberality of sentiment far more congenial to the spirit of our age than his own. Yet he is safer in scintillating truth than in systematizing it; for in such attempts he betrays a tendency to become one-sided and erratic. And the reason is, that the man's intuitions were far stronger than his rational and organic faculties. He could

see and grasp with great keenness isolated truths in much of their complexity, but he appears to have been wanting in genius to take those isolated truths and show them in their antecedent and consequent relations:—a genius given to few poets, and one, which, when possessed by either poet or philosopher, is a sure indication of the highest order of mind.

In advancing thus to the perception of the deeper and more spiritual meaning of nature, Wordsworth became aware that he was losing his delicate and keen sensibility to her external beauty. Day after day this gradually died, and he began to revert with sadness and regret to the time of his childhood as to one blessed with a susceptibility that he had lost. He frequently refers to little children as endowed with keener vision than that possessed by adults, with having souls more nearly akin to God, and as being therefore better qualified to commune with and interpret His works. This thought he embodied in that beautiful ode, *Intimations of Immortality*, where, taking up the idea of the soul's descent from a higher sphere in order to enter this, he sees in its purity, tenderness, and insight into the glory of the earth, the lingering light of that heavenly world, which gradually falls off and vanishes as the boy journeys on to manhood. This poem is one of exquisite beauty and tenderness. Every word seems hung with tears; and those who are so fortunate as to read it at a time when mind and heart are attuned to full accord with it, will be stirred by an emotion such as they have rarely felt, and by one, too, not soon to be forgotten. It is the utterance of the one great sorrow of Wordsworth's life. Petrarch had his love; Milton, his blindness; Cowper, his melancholy; Pope, his confirmed ill health; Swift, his baffled ambition; Dryden, his poverty; Coleridge, his enervated will and depraved appetite; Byron, his despair, goading self-reproach and social ostracism; but Wordsworth mourned over the decay of those faculties by which he communed with his beloved mistress, nature, whose decay was slowly but surely separating him forever from her. As that love was his deepest passion, it was the sorrow caused by

that love which inspired him when he sang this exquisite ode, in conception, imaginative potency, and deep fervor, to my mind, unequalled by anything written by him.

II.

Wordsworth's intense sympathy for everything in nature and man, led him to assume a position with regard to the scope of the poetic, which was new in his day as the views he expressed concerning the material world. Preceding him there was a strong disposition to regard subjects of a peculiar dignity only as being worthy of treatment in verse; or, if that dignity was wanting, the poet felt it incumbent on him to impart it, which was done often at the sacrifice of the intrinsic merits of his subject. This arose from the failure to recognize the beautiful as an element inhering by creation in every object of the moral and material universe, and that it was the office of the poet to bring this to light so that others could see it with him. Instead of doing this the poets preceding Wordsworth regarded the beautiful as existing almost entirely in the mind of the observer, as being almost wholly subjective. Hence the inherent beauty of the world was overlooked to a great extent, being overcast with the light of a false idealism, which destroyed all true naturalism and induced affectation and falsehood. It mattered little what was the true character of a thing, if the poet by overloading it with imagery could give it a fictitious and beautiful appearance, he thought his calling as a poet fully justified him in doing so. Poetry consequently became fanciful, full of vain conceits, far-fetched images, and untruthful presentations of men and things. It is to this Wordsworth refers in the following words:—

"Accuse me not

Of arrogance * * * *
 If, having walked with Nature,
 And offered, far as frailty would allow,
 My heart a daily sacrifice to Truth,
 I now affirm of Nature and of Truth,
 Whom I have served, that their Divinity

Revolts, offended at the ways of men.
Philosophers, who, though the human soul
Be of a thousand faculties composed,
And twice ten thousand interests, do yet prize
This soul, and the transcendent universe,
No more than a mirror that reflects
To proud Self-love her own intelligence."

In opposition to the prevailing tendency, Wordsworth found the source of the poetic, not in subjective emotion, but in the essential nature of objects of the moral and natural world; not these as standing apart from man, but as finding in him their highest meaning and clearest utterance. "Man is the head and crown of things," the one in whom the whole creation reaches full significance. The winds are voiceless without the hearing ear, and the heavens colorless without the seeing eye. Poetry is, consequently, not limited to a particular grade or class of subjects, but includes all, from the highest to the lowest, science and mechanics being no more excluded than man and nature. He therefore wrote about the rock, the tree, the thorn, the child's play-house, the sheepfold, the wishing-gate, the butterfly, and the old spade of a friend. He wrote on liberty, grand theme, and on duty, too, so plain and hard. He has sonnets on *Apology*, *Transubstantiation*, *Latitudinarianism*, the *Liturgy*, *Thanksgiving after Child-birth*, the *Communion Service*, and many kindred themes. He ever shows a strong predilection for the lowly and obscure. One reason for this was the belief that in humble life man's native energies are more fully active than in any higher sphere; and another reason was his desire to combat the false view of art, and lead men to see the beautiful in those persons and things heretofore regarded with contempt. His general principle is supported by the best examples of ancient and modern art, and is, I believe, the correct one, however faulty may have been some of his applications of it. It is one of the main principles advocated by Ruskin, as absolutely essential to true art, and its recognition has done more than the recognition of any other single principle, to give us the poetry of our day.

The significance of such a movement can hardly be over-estimated, and the discovery of such a principle—more far-reaching than has yet been recognized—so antagonistic to prevailing views, marks infallibly the man of true genius. It was the reaching out in art for an end kindred to that which religion had aspired to gain in a preceding age, which science was even then struggling for, and to whose attainment it has so rapidly advanced since,—the ability to free self and the world from the obscurity and delusion, invariably following when men submit themselves with unquestioning subserviency to the dominion of theoretic principles, and advance to the recognition and use of things as they actually are.

The tendency of Wordsworth's genius, however, is to translate, rather than to create. He deduces the beautiful from what he sees; his poems seldom, if ever, attain the dignity of pure works of the imagination, when it bodies forth in an actual sensible form the transcendently great conceptions of which it is capable, which are as true as heaven is true, but never found in real life, and never brought to light if the artist is a mere translator of what is external to himself. The middle ages were marvellously productive in work of this kind. No more striking illustration is to be found than the productions of Raphael, Michael Angelo, and others of their age. These are as purely ideal as it is possible, probably, for art to become, to a great extent removed from the world of fact, and appealing to us by forms of expression that at times set anachronisms at defiance. Spenser, Milton, Dantè, and Goethe, approach them most nearly in poetry, in all of whom, however, the ideal is much colored by the *romantico-fantastic* spirit of the middle ages. No less ideal, but clothing their conceptions far more in the garb of real life, and moving more on the plain of experience, are the English dramatists, and especially Shakspeare. Here we have, in the words of Ulrici, "the actual, natural, and historic life of man in its internal, poetic character," unfolded to us. We are not in the highly sublimated region of the purely ideal, not in the less real world of the fancy, but on the earth

dealing with human things in a realistic and historic way. Though real, Shakspeare's characters are in no sense reproductions; they are not copies; even when portraying historic personages, they are far more. While "holding as 'twere the mirror up to nature," he does so by creating men and women, who in the individuality and solidarity of their characters find no exact reflection in life. They are truly human, because every force and faculty in them is organically related to every other, in accordance with the generic conception of man, differing from other men in that very feature in which actual men differ from each other,—in their strong, clear, pronounced individuality. Descending to a lower plane—lower in every way—we have art in the form of reproduction and translation, when the artist unfolds to us the intrinsic qualities of persons, things, and events which he has actually seen. And while in the keenness of his intuitions, and the potency of his imagination to accumulate forms by which to express his thought, he may display genius of a very high order, he differs from the poets of the highest rank, in that he does not create the persons and events which he translates, but finds them ready to his hand in the actual world. Now, high as is the position of Wordsworth, it is in genius of this kind that he appears to me to stand pre-eminent. His works as a whole will, I think, support this position, and particularly those poems on which his fame chiefly rests. Whenever he attempts to ascend into the sphere of the drama, the highest realm of the poetic, there is a manifest weakening, and he either gives us, as in the *Excursion*, *dramatis personæ*, who are merely media for the utterance of his own thought, or he plays upon some single cord of the heart, as in the *Mad Mother*, the *Vagrant Woman*, and other pieces.

This is, however, a matter for rejoicing rather than regret, for had it been otherwise, the vast realm of the beautiful in nature and man laid open by him, would have remained hidden from sight. There is a beauty in the heavens, in the earth, in the storm, in the sunshine, in every animate and inanimate object, that needs only to be seen as it is, in order to be loved

and admired; a beauty very often transcended by the grandest works of the poet and artist, and hence only partially made known to us.

Yet, in Wordsworth's poems there are passages in which, while interpreting external objects to us, he, by the force of his imagination, so elevates them that they almost become creations. A fine example is given in the *Yew-trees*, and also in *Resolution and Independence*; from the latter we select the following:—

“When I with these untoward thoughts had striven,
Beside a pool bare to the eye of Heaven,
I saw a man before me unawares:
The oldest man he seemed that ever wore gray hairs.

“As a huge stone is sometimes seen to lie
Couched on the bald top of an eminence;
Wonder to all who do the same espy,
By what means it could thither come and whence;
So that it seemed a thing endued with sense;
Like a sea-beast crawled forth, that on a shelf
Of rock or sand reposed, there to sun itself,
Such seemed this man, not all alive or dead,
Nor all asleep. * * * * * *
* * * * * * * *

Himself he propped, his body, limbs, and face,
Upon a long gray staff of shaven wood:
And, still as I drew near with gentle face,
Upon the margin of that moorish flood,
Motionless as a cloud the old man stood;
That heareth not the loud winds when they call;
And moveth all together, if it move at all.”

If you will contrast this passage with the description of the hare in the same poem, the difference will at once be apparent. While the latter shows the keenest powers of observation and delicate description, it differs from the above in pointing out the appearance of the hare very much as it would be seen by any one looking closely at it at such a time, while the appearance and character of the Leech-gatherer is far more purely the product of the poet's imagination:—

"On the moors

The hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist; that, glittering in the sun,
Runs with her all the way, wherever she doth run."

Here, and in all Wordsworth's poems, is seen a strong tendency to elevate and refine his subjects by developing the moral and spiritual. This is so distinctly marked that the word *idealize*, commonly used under such circumstances, does not characterize his work with sufficient definiteness. The sense of the divine in human affairs and in material things, was always present with him; he sees all in their eternal relations, nothing as existing complete here; and this peculiarity characterizes all his most individual poems. It is strongly exemplified in the fact that when dealing with human life, he seldom, if ever, heightens the effects of personal charms by appeals to our sensuous nature; all is as highly sublimated as possible, so highly at times as to draw dangerously near the abstract. Shakspeare, "a sensualist of a thoroughly intuitive nature," and as Gervinus remarks, "devoted to the holy spirit of the senses, and averse to onesided abstraction and philosophic speculation," rivets the attention upon the personal charms of his loveliest female characters. Byron cannot leave the harem without giving us an indelible impression of the beauty of the sleeping girls; while Tennyson's exquisite delineations, throbbing with passion, in *Enone* and other poems, show how he was enchanted. Even that stern Puritan, Milton, has not failed to confess its dominion over him in his Eve; so with Keats, Shelley, and others, their poetry is in a high degree sensuous.

Such sensibility to female loveliness was either wanting in Wordsworth, or was held in check by the action of his faculties in a different direction. If his youth is to be taken as most clearly indicating his true character, this faculty was by no means as strong as his other great endowments. In the specification of the influences at work in the development of his

mind, this is never given a place. He speaks of himself as having been carried away by a rapturous passion for the external forms of the material universe to such an extent that he overlooked its deeper meaning, but he leaves unrecorded one word that would lead us to believe that his heart was ever stirred to rapture by the love of some pure and beautiful woman, much less that such love played an important part in the awakening of his dormant intellectual energies. Yet many influences that he does record are almost trivial. Could he have united that sensibility to the high endowments he possessed, his characters would have had a tangible reality that now is often wanting, and his thoughts a greater depth and warmth of feeling, combined with a comprehensive power of language, rarely if ever given to man under other conditions.

The dominion of this passion might, however, to a great degree have unfitted him for that calm communion with nature from which sprang his noblest and most inspiring thoughts. Nature quiets and soothes the mind, and, as every one knows by experience, is particularly adapted to stimulate thought, directing it inward and upward. As his taste led him most strongly in this direction, it is in his descriptions of inanimate objects that the union of spirit and form is most complete. *The Beggars* and *The Triad* are perhaps the nearest approach to this union that he makes in dealing with mankind; while *The Jewish Family*, *Characteristics of a Child Three Years Old*, and the exquisite poem, *She was a Phantom of Delight*, appear to me best to set forth his power of unfolding the inward and spiritual.

His lack of susceptibility to the sensuous is manifest in the conspicuous absence of the true Lyric, which has love more than aught else as its characteristic theme. He has made several attempts at this species of verse, but as in *The Lyre*, given below, the result invariably shows that his heart is elsewhere.

"Lyre! though such powers do in thy magic live
As might from India's farthest plain
Recal the most unwilling maid,

Assist me to detain

The lovely fugitive:

Check with thy notes the impulse which, betrayed
By her sweet farewell looks, I longed to aid.

Here let me gaze enrapt upon that eye,
The impregnable and awe-inspiring fort
Of contemplation, the calm port

By reason fenced from winds that sigh
Among the restless sails of vanity.

But if no wish be hers that we should part,
A humbler bliss would satisfy my heart.

Where all things are so fair

Enough by her dear side to breathe the air
Of this Elysian weather;

And on, or in, or near the brook, espy
Shade upon the sunside lying

Faint and somewhat pensively;

And downward image gaily vying
With its upright living tree

'Mid silver clouds, and openings of blue sky
As soft almost and deep as her cerulean eye.

Nor less the joy with many a glance

Cast up the stream or down at her beseeching,
To mark its eddying foam-balls prettily distressed
By ever-changing shape and want of rest;

Or watch, with mutual teaching,

The current as it plays

In flashing leaps and stealthy creeps

Adown a rocky maze;

Or note (translucent summer's happiest chance !)

In the slope-channel floored with pebbles bright;

Stones of all hues, gem emulous of gem,

So vivid that they take from keenest sight

The liquid veil that seeks to hide them."

This union of music, love, and nature, is exquisite, yet it is not hard to see that the poet is only half in earnest: the description of the brook is just as elaborate and more minute than that of his lady's eye; and we scarce know in the end which we are intended to admire the most. Indeed, one more than half suspects that the "lovely fugitive" is a mere figment of the imagination and the only real part of the picture is the

weather and the water. This weakness marks all his poems having love for their theme. Compare *Vandacour and Julia*, *The Armenian Lady's Love*, *Ruth*, and others, beautiful as they are, with *The Daisy*, *The Green Linnet*, *The Kitten and Falling Leaves*, *Nutting*, *The Cuckoo* and *The Daffodils*, and you will immediately perceive in the latter a spontaneity in the play of the fancy and imagination, joined to a delicacy of description and fullness of feeling, greatly wanting in the former. If, however, he has shown no passion for the sensuous elements of womanly beauty, little of the love sentiment, not even Crabbe himself could delineate with more minute and scrupulous care, every incident connected with, and feature of, the person or thing to whom his heart was really drawn. Here, in *The Old Cumberland Beggar*, the tender, humane heart of Wordsworth found its true element; and the whole tone of the pieces so earnest and sympathetic, show us there is no make-believe work in it. His eye once fastened on the old man, nothing for one moment diverts it, and with an almost mathematical exactness, and yet with an exactness that lifts his subject far above all that is commonplace, he proceeds from beginning to end.

"I saw an aged Beggar in my walk ;
 And he was seated by a highway side,
 On a low structure of rude masonry
 Built at the foot of a huge hill, that they
 Who lead their horses down the steep rough road
 May thence remount at ease. The aged Man
 Had placed his staff across the broad, smooth stone
 That overlays the pile ; and from a bag
 All white with flour, the dole of village dames,
 He drew his scraps and fragments, one by one ;
 And scanned them with a fixed and serious look
 Of idle computation. In the sun,
 Upon the second step of that small pile,
 Surrounded by those mild unpeopled hills,
 He sat, and ate his food in solitude :
 And ever scattered from his palsied hand,
 That, still attempting to prevent the waste,
 Was baffled still, the crumbs in little showers
 Fell on the ground ; and the small mountain birds,

Not venturing yet to peck their destined meal,
Approached within the length of half his staff.
Him from my childhood have I known ; and then
He was so old, he seems not older now ;
He travels on, a solitary Man,
So helpless in appearance, that for him
The sauntering Horseman-traveler does not throw
With careless hand his alms upon the ground,
But stops,—that he may safely lodge the coin
Within the old Man's hat ; nor quits him so,
But still when he has given his horse the rein,
Watches the aged Beggar with a look
Sidelong—and half-reverted. She who tends
The toll-gate, when in summer at her door
She turns her wheel, if on the road she sees
The aged Beggar coming, quits her work,
And lifts the latch for him that he may pass.
The post-boy, when his rattling wheels o'ertake
The aged Beggar in the woody lane,
Shouts to him from behind ; and if, thus warned,
The old man does not change his course, the boy
Turns with less noisy wheels to the roadside,
And passes gently by—without a curse
Upon his lips, or anger at his heart.
He travels on, a solitary Man ;
His age has no companion. On the ground
His eyes are turned, and, as he moves along,
They move along the ground ; and, evermore,
Instead of common and habitual sight
Of fields with rural works, of hill and dale,
And the blue sky, one little span of earth
Is all his prospect. Thus, from day to day,
Bow-bent, his eyes forever on the ground,
He plies his weary journey ; seeing still,
And seldom knowing that he sees, some straw,
Some scattered leaf, or marks which, in one track,
The nails of cart or chariot-wheel have left
Impressed on the white road—in the same line,
At distance still the same. Poor Traveller !
His staff trails with him ; scarcely do his feet
Disturb the summer dust : he is so still
In look and motion, that the cottage curs,
Ere he have passed the door will turn away,
Weary of barking at him. Boys and girls,
The vacant and the busy, maids and youths,
And urchins newly breeched—all pass him by :
Him even the slow-paced wagon leaves behind.

For nature, and for humanity, particularly in lowly life, Wordsworth had a love, not such as we all experience to some degree, but absorbing in its passionate intensity every faculty of mind and heart. This supplied, so far as it could be done, the absence of that love without which Shakspeare says,

"Never durst poet touch a pen to write,"

and gave to every faculty of his body and mind a "double power," to see, to feel, to understand, bringing him into rapport with men and things, whose interpreter he thus became. Every display of thought and affection, however devoid of stirring incident and catastrophe, he views with tender, reverential eye. Indeed, no poet has ever shown more thorough and delicate appreciation of mankind than he. In the *Excursion* we have narrative after narrative setting this forth in simple, unadorned style, as if he cared not to heighten effects, and wholly trusted to the inherent beauties of each humble tale to win and hold his reader. Such a love can only be exalting; and one insensibly catches Wordsworth's spirit, and experiences an awakening interest and regard for those whose rude manners and uncultured speech had tended very greatly to hide their real worth.

In dealing with many subjects, either through indifference, want of inspiration, or the intention of enforcing his peculiar poetical tenets, finish and depth are wanting. The details are barren of interest, and there is a corresponding absence of the ideal; the poems are too literal, too nakedly realistic. A great many of Wordsworth's longest pieces are thus marred. It is hard to excuse this, even when we remember that a poem wearies us by a continual repetition of sweets, and that it is sometimes necessary for the poet to descend to the level of prose in order to give the reader relief and heighten the effect of preceding or succeeding points of beauty. Added to this, there is, especially in some parts of the *Excursion*, a heaviness of expression, and an involution of thought that detracts greatly from its effect. It is observable, too, when the meaning of

the sentence is so plain as to be susceptible of much simpler language. As for instance:—

“And thus, with thoughts and wishes bounded to this world
I lived and breathed; most grateful, if to enjoy
Without repining or desire for more
For different lot, or change to higher sphere
(Only except some impulses of pride
With no determined object, though upheld
By theories with suitable support)
Most grateful, if in such wise to enjoy
Be proof of gratitude for what we have:
Else I allow most thankless.”

But a more serious drawback to our pleasure is found in the interjection of objects or thoughts in commonplace style at a time when we are not prepared for them, which produces discord; and the inharmonious cord is so loudly struck that one is in danger of losing his equipoise altogether. One of the most striking illustrations is found in *Peter Bell*, a poem first much derided in its day and then much admired, but a poem that through both phases of its existence still held on to its faults, though its beauties are many. Peter, on one of his journeys through the country, is betrayed into a bye-path by the hope of arriving sooner at his destination. The path wanders deeper and deeper into the wood and finally ends in a deserted quarry. The sense of expectation is finely wrought upon as we proceed, an atmosphere of awe being made to envelop the whole; when, just at the moment that our feelings are most intense, and we, as a matter of course, expect a conclusion in keeping with the preceding, comes this denouement:—

“Across the deep and quiet spot
Is Peter driving through the grass—
And now he is amongst the trees,
When turning round his head he sees
A solitary ass.”

The effect, when we are wrought to so high a state of wonder and expectation, is like a blow upon the face. Had Wordsworth intended to be humorous, few could have wrought a

greater contrast by bringing high expectations to a sudden collapse, and we are almost compelled to think he intended to excite a smile; yet nothing was farther from his purpose. His grave and earnest mind was so permeated with a sense of the tender and beautiful, that there was no incongruity in the association here made. He has written poems like *Goody Blake and Harry Gill*, and the *Idiot Boy*, which, with their earnestness and pathos, have blended a strong element of the ludicrous:—it is there, and always will remain, but, as in the above, without the poet's intention.

In *The Wagoner* the disharmony does not arise so much from the introduction of uncongenial objects, as the presentation of them in their unadorned and naked character, in close proximity to scenes of great beauty, thus painfully checking the flow of feeling, and allowing the mind to decline abruptly to a lower plain, instead of sustaining it to the end. Indeed, it is in his method of handling such subjects that I think his leading fault lies. They are given a prominence which their intrinsic worth does not sustain. Had they been made to occupy a subordinate position, the incongruity would not have been felt. In Homer, the tripods so often mentioned, the brazen vessels, the armor, and other things of little value, are never obtruded upon us. Their relative significance is never violated. So, in innumerable pictures, mean, insignificant objects occupy their true place; were they made conspicuous features of the painting, the effect would be distasteful. Here Wordsworth's sympathy betrayed him. The spade in the hands of the old gardener is the proper instrument; association gives it dignity. But a poem addressed to the spade of a friend makes a mean thing still meaner by imposing a dignity which it is too weak to carry. Whether the storm of bitter criticism that greeted these poems affected even Wordsworth's firm and enduring mind, or whether he afterwards rectified this evil of his own free will, we know not, but in the mass of his later pieces the reader is seldom if ever greeted in this way. Far from that, there are so many like *Michael*, *Tyntum Abbey*, *Laodamia*, and others, written both before and after

these poems, so harmonious and complete that one is left to wonder how he could ever have been betrayed into such faults.

III.

The vicious diction of many poets preceding Wordsworth led him to assume a position with regard to the use of words which has ever been associated with his name. He maintained that there was no difference between the diction of prose and poetry; that the language of actual life was the best for the expression of thought and sentiment in verse; and, as it was among the lowly and less-cultured that the native force of the emotions was found in fullest exercise, it was, consequently, the language of such people, purified of its coarseness, that was best adapted to the use of the poet. The position was combated at the time by both friends and foes, Coleridge, one of Wordsworth's warmest admirers, being one of his most thorough-going critics.

The chief impediment to be overcome in attempting to put into practice such a theory, is to be found in the inadequacy of ordinary words to express the deeper and more delicate shades of truth with which every one is confronted as his mind unfolds. For the needs of daily life a comparatively limited number of words is sufficient; but the moment we rise above the common thoughts, feelings, and events, which supply the general themes of conversation, the more necessary it is found to resort to more comprehensive words. Hence the growth of philosophic, theologic, and scientific terms. Neither the philosopher, the theologian, or scientist, can communicate the principles with which he has to do in the common speech of social life, without resorting to great circumlocution and copious illustration, and then he will often fail entirely. For clearness and brevity, he must have his own special terms and technical phrases.

So with the poet. If he had to do only with the common ideas familiar to all, the language of social life would be sufficient; but it is the high prerogative of the poet to make clearly and vividly intelligible that inner soul of harmony, dwelling in

all things, which, without his aid, would remain to a great extent unknown. Familiar words will form the vast body of his diction; but to make us fully see and feel all that stirs him with emotion, he will be compelled to create a medium of communication. This he does chiefly by means of comparison, and by incorporating his thought in metaphorical language. Through intuition he perceives the true and beautiful, and by the assimilating and incorporating power of the imagination, interprets it to us. When Wordsworth describes the yew-trees as—

“ Huge trunks!—and each particular trunk a growth
Of intertwined fibres serpentine
Up-coiling, and inveterately convolved,—
Not uninformed with phantasy and looks
That threaten the profane.”—

or, when he describes the eye of a beautiful woman as—

“ The impregnable and awe-inspiring fort
Of contemplation, the calm port
By reason fenced from winds that sigh
Among the restless sails of vanity.”—

or, when he images forth the beauty and delicacy of a child's existence—

“ Thou art a dew-drop, which the morn brings forth,
Ill fitted to sustain unkindly shocks;
Or to be trailed along the soiling earth;
A gem that glitters while it lives,
And no forewarning gives:
But at the touch of wrong, without a strife,
Slips in a moment out of life.”—

when he speaks in this manner, it is because he is compelled to resort to imagery, in order to convey to us his thought, which is so delicate, so far removed from our usual ways of thinking that ordinary words are by no means adequate to its expression. Imagery is not used for ornament; classic writing of any kind seldom if ever admits of that. It is the simple vehicle of communication. If any one doubts this, let him endeavor to ex-

press the import of these lines in prosaic language: he will at once perceive the delicate phases of the thought slipping from his grasp, and, when he is done, have a sentence lacking concentration, point, and beauty, rude and vague, if not altogether wanting in the meaning of the poet.

The more intense the emotion, and the higher the inspiration, the greater will be the activity of this incorporating power; hence the most exalted poetry is invariably the most sensuous, while a decadence of inspiration and a predominating activity of the reason inevitably tends to abstraction. Our Saviour, the most inspired of men, habitually used comparison and metaphor as a means of instruction. He did this not only in order to elevate truth above the mutations of time, but also to give it depth and breadth, not otherwise to be imparted, and to bring it within the range of the understanding. His language, while profoundly spiritual in meaning, is eminently sensuous in form; he habitually presents the laws of God and the relations of man to man in a concrete form. This is fully in harmony with the principles on which the great work of God was wrought. He did not begin by uttering abstract ideas—men do that, God does not—but by embodying thought in living, speaking, thinking human beings. In the exercise of his highest intellectual endowment, the creative genius of man resembles the creative potency of God, and gives “to airy nothing a local habitation and a name.”

The effect upon Wordsworth of his attempt to put his theory into practice was to curb his imagination, restrain his intuition, and limit his power of utterance. In order to simplify, he subordinated general thoughts to details, which we readily perceive have poetic conceptions as their basis, but sadly fail to bring them bright and strong to the surface. We look at a number of his poems as at the poor chromo-lithograph copy of some celebrated painting, Beatrice Cenci, for instance, which, while bearing in form and feature a certain general resemblance to the original, has, nevertheless, a painfully washed-out appearance; as if the soul of the lovely thing had softly flitted while the

pertinacious copyist was irreverently fingering to build up the body.

Yet, barren as are these poems, there is scarcely one that does not transcend the limits he had defined ; and there are probably thirty or forty pre-eminent illustrations of this peculiar poetical adventure. *Alice Fell*, *Ellen Irwin*, *The Sailor's Mother*, *The Last of the Flock*, and *The Blind Highland Boy*, are some of the best examples. The selection I have made is from the *Idle Shepherd-boys*.

Indifferent to their flock, the boys are idly amusing themselves in the sun near a romantic water-fall, over which a huge rock has by accident formed a rude bridge. One finally challenges the other to follow him over the dangerous pass, and in the following is narrated what transpired :—

“ With staff in hand across the cleft
The challenger pursued his march ;
And now, all eyes and feet, hath gained
The middle of the arch.
When list ! he hears a piteous moan—
Again !—his heart within him dies—
His pulse is stopped, his breath is lost,
He totters, pallid as a ghost,
And, looking down, espies
A Lamb, that in the pool is pent
Within that black and frightful rent.

The Lamb had slipped into the stream,
And safe without a bruise or wound
The cataract had borne him down
Into the gulf profound.
His dam had seen him when he fell,
She saw him down the torrent borne ;
And, while with all a mother's love
She from the lofty rocks above
Sent forth a cry forlorn,
The Lamb, still swimming round and round,
Made answer to that plaintive sound.

When he had learnt what thing it was,
That sent this rueful cry ; I ween
The Boy recovered heart, and told

The sight that he had seen.
Both gladly now deferred their task ;
Nor was there wanting other aid—
A poet, one who loves the brooks
Far better than the sages' books,
By chance had hither strayed :
And thus the helpless Lamb he found
By those huge rocks encompassed round."

The poet rescues the lamb, reproves the boys, and so ends the tale.

While it appears to me that all Wordsworth's poems have been modified by his theory, yet there are comparatively few that show it so plainly as those referred to. Even these are frequently redeemed by some touch of nature or by a suggestive thought that we should be unwilling to lose. His theory tended, however, to free him from every form of affectation, and to develop a command of clear Anglo-Saxon English, whose use can never be too highly commended. Yet in this respect, the leading poets of England have, with two or three exceptions, been eminently distinguished, Chaucer and Spencer especially, though it is also one of the beauties of Pope's style ; who, notwithstanding his artificialities, has wonderful capacity for expressing himself in simple language with clearness and precision, condensing an idea into a few words or expanding it into a paragraph, seemingly at will. So, with all of Wordsworth's contemporaries, Byron, Shelley, Scott and Coleridge. Indeed, strange and even contradictory as it may seem, there is not one of these men who uses as many polysyllabic words as Wordsworth himself, when he writes untrammelled in his own lofty and impassioned style. In his sonnets and more philosophic pieces he in this respect approaches nearer to Milton than any other poet who preceded him.

The results accomplished by Wordsworth were great and lasting. He created a school of poetry, well-known to us now in the productions of a host of writers. He opened up a vast range of thought and sentiment entirely new ; he unfolded particularly the beauty and significance of nature, producing by

his rigid adherence to the colors, forms, and movements of the material world, effects unknown before. To cultivate the habit of keen, personal observation of nature, stimulating the desire, and opening the way for entering into communion with her, he did more than any other poet of his time, and perhaps of any age. The vigor with which he selects his subjects from lowly life tended to the same result. Yet Wordsworth is as free from every element of romance as a poet who deals with men could well be. No thrilling accidents or stirring adventures meet the reader to rouse his flagging energies; every means of that kind is studiously avoided, while the poet leads him on to the quiet realms of meditation and thought.

He has, however, great power of pathos, which varies greatly in depth and tenderness; sometimes impressing us when evidently there is no sense of suffering in the person he describes, as in that tenderly beautiful poem, *We are Seven*; sometimes the picture is overcast with sombre light, as in *The Thorn*, which intimates in a peculiar manner the presence of the supernatural, working in a sensible manner before us. He evokes our sympathy in dealing with animals as well as men; to the former at times imparting almost human sensibility. In the *White Doe of Rylston*, the pathos is so gentle and refined that it seems to exist more like a shadow, than a substantial reality; a subdued atmosphere of sadness pervades the whole without concentrating on, or diffusing itself from, any single point.

Whatever may be said against his theory, his use of language has tended to cultivate exactness with simplicity and force of direct expression. All forms of mere ornament he discards: alliteration, hyperbole, antithesis, will never be met in his pages. Comparison and metaphor, the peculiar diction of poetry, he always holds subordinate to the thought it embodies. He rarely, if ever, accumulates effects to a climax; his sentences never go off at the end like a gun, as if all had been reserved for the last word to explode. While in a way unexpected he sometimes rises and falls from the extremely simple to the extremely beautiful, as in *Fidelity*, yet he never interjects startling or glittering sen-

tences abruptly, which, however beautiful, jar the mind as with a momentary flash of light; there is an uniformity and calm progress in his most finished poems which makes them models of classic English composition. In this respect it would be hard to find anything superior to *Laodamia*.

There are several characteristics of his poetry which cannot be too highly praised:—he never degrades; he is never contemptuous; he never deals in sarcasm; there is scarcely an ironical line in his productions; he always elevates. While dealing in a whole-souled way with men and things, picturing the sorrowful as well as the joyous, he is never gloomy or despondent, much less is there any sigh of despair in his works. He is serious, but strong and hopeful. He invigorates mind and body.

No one will ever become familiar with Wordsworth without rising from the perusal of his poems with a deeper faith in and better knowledge of man, and greater hope and trust in God. In reading him it is simply impossible to hold back the mind. He will elevate you to the clear, bright region in which he habitually walked.

ART. III.—THE ARTIST; THE SEER AND MINISTER OF BEAUTY.

BY REV W. M. REILY, PH. D.

INTRODUCTION.

THE ARTIST'S MISSION, METHOD AND RESOURCES.

§ 1. *Preliminary Remarks.*—As the title announces the present work has to do with the Artist, on the one hand, and with Beauty, on the other. It will be naturally expected that here, at the threshold, the writer explains his terms.* Those who are best acquainted with the subject dislike to venture upon a definition of the abstract name; whilst the conception of Beauty and that of the Artist are so closely related to each other, that when we obtain the one, the other must of necessity follow.

“What then is your conception of the artist?” This is the question which the book is intended to answer. An adequate reply, accordingly, is afforded those only who see fit to peruse its pages. But before entering into the subject which has been undertaken, it is necessary to prepare the way by making a few statements concerning some matters pertaining to it.

In the body of the work the attempt is made to set forth what that is in a man which makes of him an artist. In the introduction it will be necessary to consider the mission which devolves upon him, the method he adopts in the execution of it, and the material which he employs. In this preliminary section a few words may be allowed for the negative purpose of clearing away false apprehensions of the subject which sometimes are found to prevail.

The artist dare not be mistaken for the artisan. The latter has a purely material and practical end in view. His aim is to

*“A definition may be very exact, and yet go but a very little way towards informing us of the nature of the thing defined; but let the virtue of a definition be what it will, in the order of things, it seems rather to follow than to precede our inquiry of which it ought to be considered as the result.” Burke. *Introduction to the Sublime and Beautiful.*

minister to wants connected with the ordinary, practical and everyday life of man. However admirable his skill, however attractive and finished his workmanship, so long as his activity is confined to the sphere of what is ordinarily termed industrial art, he is not properly an artist. As hereafter will be shown, the Beautiful is the domain of the one, as entirely separate and distinct from the Useful, which is that of the other.

When we step beyond the sphere of strict utility, we find various forms of employment resembling the artist's, and sometimes assuming the name of art, which however fall beneath the rank. The photographer, for example, although pictures of life-like expression and beauty are the result of his handiwork, is still no more of an artist than is the maker of your mirror, to whom you are indebted for a perfect image of yourself every time you make your toilet. The business of both, being of an essentially mechanical nature, is properly designated by the word—handicraft.

Still another class of claimants to artistic beauty must be excluded. It consists of those who, in virtue of natural aptitude and assiduity, have acquired an extraordinary degree of skill in some physical exercise, and whose exclusive object is the display of it with the view of exciting surprise. The adept in tricks is not an artist. The circus-rider, the acrobat, the prestigiator fail entirely to meet the requirements made of those who legitimately represent the sphere of Art.

Whilst the distinction here made must be insisted upon, no one will deny the fact, that there are some branches of mechanical employment which so closely resemble that of the artist, as scarcely to be distinguished from it; just as, on the other hand, much that pretends and seems to be artistic is essentially mechanical. But this does not do away with the difference between the spheres. In the natural world the same difficulty is experienced. There are forms of existence, which connect the various kingdoms and partake so equally of the characteristics of two of them, that it is impossible to say to which one they belong. And yet of each of these kingdoms, as separate from the rest, we have a distinct conception.

From what hereafter will be said it will appear that the artist stands upon a plane elevated far above the classes of pursuits to which reference has been made. Still the position assigned him by the majority of men is of no greater dignity than that properly belonging to the lowest of his rivals. In the esteem of most persons the artist stands high in proportion to the degree of surprise and astonishment he awakens by feats of skill and ingenuity. When the painter can imitate cherries so accurately and naturally, that the birds will peck at the canvass, he is supposed to achieve a complete artistic success. So it is with the musician who can entice from his instrument sounds utterly strange to its nature and which least of all it was designed to produce. If this be all of art, how are we to expect the artist to be properly regarded?

There is an inborn tendency in the human heart to do homage to the genius, and when the artistic hero appears, he fails not to awaken a greater or less amount of enthusiasm. Still, in the minds of men ordinarily, the idea prevails, that the artist does not rank very high in the scale of spiritual being. He is not usually regarded as a man in the sense in which other men are. The language and bearing of others towards him is often like that which is employed in the case of children, as though he were not deserving, on the part of busy, bustling men, struggling with the realities of life, of the treatment due each other. When he is admitted into social circles, and attention is shown him, it is understood that this is owing to a generous sufferance and polite consideration; but it is never forgotten, that he is only an artist.*

* The prevailing sentiment on this subject is represented in Thackeray's *Newcomes* by Mr. Honeyman, a clergyman of the established church (whose pulpit, by the way, was a source of income to stock-speculators), who says to the hero of the tale, "My dear Clive, there are degrees in society, which you must respect. You surely cannot think of becoming a professional artist?" To this good old Colonel Newcome, who, though he was determined to make his son respectable, thinking that he could do so by making him rich, replied, "He shall follow his own bent; as long as his calling is honest, it becomes a gentleman; and if he were to take a fancy to play on the fiddle,—I should not object."

The true dignity of the class will appear, we trust, from what follows. If the conclusions reached are correct, it will be found that they have but few competitors in their claims upon the gratitude, esteem and homage of their fellow men. For whilst they cannot furnish them with what may be strictly termed useful, they bring them face to face with the beautiful, the essence of which is identical with that of the true and the good; whilst they do not mechanically represent the products of nature and of other hands, they convey a spiritual message in that they reveal the states, sentiments and emotions of their own free, feeling and thinking souls; and whilst the pleasure they afford is not usually the startling and agitating one of surprise, it is none the less real, true and substantial, inasmuch as it consists in the satisfaction of one of the most essential, as well as the most deeply felt, wants of the heart of man.

§ 2.—*The Artist's Mission.*

To ask in regard to the mission of any class of producers, is, in the minds of most persons, the same as to ask: Of what use are their productions? If the word "use" be taken in the ordinary sense of utility, it must be acknowledged, as has already been intimated, that the artist is of no use at all. He has no practical or material end in view. He adds nothing to our physical well-being. He brings no wares to our markets. He furnishes us with no commodity. Hence the conclusion is precipitately arrived at, that he is nothing but a useless parasite, depending upon a patient public for his subsistence without rendering any real return.

This view, however, is felt to be untenable. Few will deny, that the artist deserves to be supported. All will acknowledge, that he should be remunerated according to the measure of entertainment he affords us. What, say many of his friends, would life be without amusement? We must have relaxation from its cares. Our attention must, at intervals, be withdrawn from the serious and wearing concerns of our ordinary existence. Our surroundings must be adorned and cheered.

We must be encouraged and stimulated in our sufferings and toils. Accordingly, it is added, whilst he does not work properly in the sphere of the useful and practical, he renders a service which is subservient to this. According to this view, his services are helpful, and of course subordinate also, to interests higher than any he can claim to represent. Man's physical and material welfare is thus supposed to be of paramount importance.

Others, more thoughtful, will assert, that if the artist is to accomplish anything truly useful, he must render a more significant service than the one described. Man's physical nature is the less important side of his constitution. "The greatest thing on earth is man, and the greatest thing in man is mind." Nothing is of more value in the world than the thinking soul. Accordingly it is maintained, that the mission of the artist, if it is to be of any real account, is to contribute to one's advancement as a man of science, to correct and establish moral principles, and to stimulate reflection upon man's nature, condition, and destiny, as also upon his relation to his Creator and the world around him.

This position is, in a sense, correct. Demands of this kind are not altogether unreasonably made of the artist; and, in a measure, he is capable of meeting them all. But as to the manner in which this is effected, there will be found to be a difference of opinion.

Some of those belonging to this number will remind us, that the artist is helpful in the direction referred to, when he simply places before us an imitation of some natural object. We spontaneously make a comparison between the representation and the original, and, in doing so, we are forced to reflect. Here is definite, rational, activity of mind. Man's nobler nature is called into exercise and is consequently developed. Before a well-executed work of art, however simple the subject, the beholder discontinues his empty dreaming, pointless ruminating, and selfish scheming, and, in accordance with the prerogative of manhood, he gives himself over to thoughtful contemplation.

Others, again, will say, the artist informs our minds by making us acquainted with objects and facts otherwise unknown to us. He shows us trees, animals, and localities, in regard to which we would have remained ignorant, had it not been for his representations of them. Most of all, he tells us about human life and manners. By thus enlarging our store of information, he advances us toward the perfection of our nature.

Still another class measure the artist's merit by his ability to awaken certain noble feelings. He can represent heroic actions, and call up sentiments of admiration for what is honorable, benevolent, and self-sacrificing. On the other hand, he can bring into exercise emotions of sympathy and compassion by placing before the imagination scenes, in which our fellow-creatures appear suffering the multitudinous vicissitudes of fortune. The purification of the passions is certainly one of the most important effects of artistic activity.

Lastly, it is insisted, that if the artist be true to his mission, he will direct his labors toward the moral improvement of those around him. By his representations, he will convey lessons of ethical and religious import. He will show us that right is to be preferred to wrong. He will encourage us to purity of life and devotion to the cause of the good and the true.

As far back as we may go in history, we will find that the artist has rendered service in all these particulars. His work has ever been employed for the illustration and inculcation of religious principles. He has done much to encourage virtue and check vice. He has always furnished support to the progress of science. But if we were to interrogate him, he would tell us, he did not have these ends expressly in view in producing his works; in so far as such results have come to pass, they have proceeded not directly but indirectly from his labors; and if these were to be the essential and only legitimate fruits of his toil, he had better abandon his domain; for in other fields, those of philosophy and theology for example, he could render a service more adequate to the purpose.

By making requirements of this kind of the artist, his

calling is at once raised too high and sunk too low. It is raised too high, because, whilst the man of thought withdraws as far as possible from the concrete realities of life and of the external world, and the man of religion resists nature in order to subdue it, his business is to glorify nature; for whilst he enters into its deepest life and sense, he exalts it by interpreting it. He allows the physical and sensuous side of objects to assert its importance; for, as Cousin says, "art reaches the soul of man through his body." But, at the same time, art is unduly degraded, if it is to be regarded merely as the hand-maid of science and religion. It recognises only one Master, as do they, but like them it declares itself free-born. Its work is the same as theirs, only it is performed in a humbler and less pretentious way. The essence of the good, the true, and the beautiful, is one and the same. Through the instrumentality of scientists and theologians, what constitutes this essence is made known and proclaimed; but through the artist also, it is brought directly and home to the hearts and consciousness of men. The Deity discloses Himself, not only through the medium of man's reasoning powers, and through supernatural revelation, but likewise in the world of nature and material existence. The artist apprehends the tokens of the divine here to be found, he reproduces the object in which it is contained, and maintains that, through his beautiful forms, the eternal principle of truth and goodness shines forth and is made manifest to the spirit of man. One of their number says, the province of the gifted painter is "to find, even in all that appears most trifling or contemptible, fresh evidence of the constant appearing of divine power for glory and for beauty, and to teach it and proclaim it for the unthinking and regardless."* Poets, like Emerson and Mrs. Browning, claim the same prerogative. Many of the later philosophers vindicate their right so to do, notable among whom is Hegel, who says:—

* Ruskin. See preface to Vol. I. of *Modern Painters*, and many similar passages in Vol. II.

"It is only in so far as it is thus independent and free, that beautiful art is true art. It does not realize its highest mission until it places itself in the sphere of fellowship with religion and philosophy, and asserts itself, as one of the ways and means of expressing and bringing to consciousness the Divine, at the same time the most comprehensive truths of the spirit, the interests which are of the deepest moment to mankind. . . . Whilst art has this function in common with the other two provinces, it performs it in its own peculiar way; for it exhibits what is spiritual and eternal through finite and sensuous forms, thus brings it nearer to nature and nature's means of communication, that is, the bodily senses and the sensibilities of man."*

§ 3.—*The Artist's Method.*

If the position taken in the preceding section be correct, the calling of the artist, so far as his object is concerned, is as exalted as any that mortal man can adopt. No less than the preacher, he is a proclaimer of the glory of God, and no less than the philosopher he is the expounder of the Absolute Idea. For what else should we live but to know Him by whom we live? And whose vocation can be higher than that of him, who helps us to such knowledge?

Still, it will be acknowledged, that the artist's method of accomplishing the one high purpose they have in common, is not as dignified and noble as those adopted by the representatives of the other two spheres associated with his own. His is not as worthy as is theirs of the supremely exalted subject concerning which disclosures are made, nor of the free, intelligent and spiritual nature of man to which they are made. Hence it might be inferred, that artistic activity could well be dispensed with, especially if the same amount of energy and labour thus spent could be transferred to a higher domain.

* *Aesthetics*, Vol. I. Section 1, of Introduction. "Their (the artists') aim is to represent the invisible in the visible, the infinite in the finite, eternal truth in its priority, by rendering it manifest in a sensible form and shape."

Rauch's Psychology, p. 244.

And here we are confronted with the profound and important question, Can necessity be predicated of art? If so, is it absolute or merely relative? In other words, Is art an essential element in the divine order of the universe, or is it only by accident, it finds the place we see it assuming? The attempt to answer this query would involve far more than the present task imposes. All that is proposed here is the consideration of some of the objections to the artist's method and means, as incommensurate with the mission assigned him.

The first is, that, instead of employing solid realities for the accomplishment of his high purpose, he resorts to hollow imitations of natural objects; instead of being in earnest, he plays; and instead of dealing with actual facts and truths, he fabricates a world of show, of illusion, and falsehood.* It is sneeringly said of him, he sets up his block of stone and calls it a man. He dashes some coloring matter upon a yard or two of linen, and asks you what you think of that sunset, or mountain, or sea. He puts men on the stage, talking, and perhaps, looking, like worthies long departed, who meet, and pretend to fight and kill each other, and what other people would designate show-play, he denominates tragedy.

The artist does employ imitations, shows, and appearances; but, in doing so, he is certainly not to be condemned, unless his object be to deceive. But he aims at the reverse of this. So far from wanting his productions to pass for the real things, he seeks only to bring to light the sense, meaning or truth, lying back of these; his design is to furnish us with the archetypes of things, existing before all material realities, of which natural objects are but the blurred copies. Accordingly, he can claim for his forms, fictitious though they may be called, more of fairness and truth than belong to these objects so real and solid. "These latter," he may say, "claim to be true and genuine; but all, inasmuch as they belong to the sphere in

* "No work of art can be great, but as it deceives; to be otherwise is the prerogative of nature only."

Burke on the Sublime and Beautiful. Part II. § X.

which the arbitrary and accidental prevails, are defective; that is, fall short of their proper intention, and hence are false. Whilst my works pretend to be nothing more than they are, viz:—such images of things as adequately reflect the truth intended to be embodied in them.” Hegel comes again to the artist’s support, and affirms, “that art strips away the show and deception of this base and transitory world from the real sense and purport of its phenomena, and gives to these last a higher spirit-born reality.” And he adds that, “so far from being mere appearance, to the productions of art, as over against the ordinary real, is to be ascribed a higher actuality and a truer existence.”*

The next objection urged is, in its purport, the direct opposite of the one just stated. The artist’s method is incommensurate with his design, because the latter is essentially spiritual, whilst the agencies he employs are sensuous† and material. Each one of the arts is dependent upon matter in some one or more of its forms, and of this dependence they cannot divest themselves. In the lowest of the spheres of art, architecture, the external substance is subjected to the least modification, whilst in the highest, poetry, it may be said to be dematerialized. Where, however, the conception of art is most adequately realized, as in sculpture, we find matter enjoying its full moiety of importance, inasmuch as it constitutes one equal and entire side of the artistic production. Wood, stone, colors, sounds, and the like, make up the element in which the artist works.

The artist, however, does not employ these material substances as *such*. Who then, it may be asked, does employ them “as such,” and where is the distinction? They are em-

* Aesthetics, Section I. of Introduction. Sir Philip Sydney said in his own way, what Plato had said long before in his, that the Poet is least of all men a liar. Wordsworth has the following in his preface: “Aristotle, I have been told, hath said that poetry is the most philosophic of all writing: it is so; its object is truth, not individual and local, but general and operative.”

† This word is used instead of *sensible*, the one employed by the older writers, *e. g.* Reid and Burke, but now regarded as too ambiguous. It is unnecessary to guard the reader against confounding *sensuous* with *sensual*.

ployed as such, when made to serve the ordinary purposes which they are intended to answer in the concrete world of nature, as, for example, that of meeting man's bodily and temporal necessities. Between this use of them and the artist's there is a world-wide difference. He ignores man's physical wants absolutely, and addresses himself exclusively to his spirit and to its interests. He is dependent upon these sensuous agencies, simply because it is through the organs of sense, the spiritual communication he has to impart is sent home to the consciousness and the heart. The elements of earth are what he employs, but his province is to quicken them with spiritual life; and thus to raise them to a scale of being far higher than the one to which, as mere matter, they organically belong. When, for example, the architect of a Gothic cathedral, directs our attention to his work, in which the material and natural are made to serve their true but loftiest purpose, and in which we have a proclamation of the Divine ways and will, he expects us, in the employment of our reason, to apprehend the unity in the variety, the correspondence of the multitudinous parts as uniting in the formation of a complete and harmonious totality; in other words, the realization of an idea, in the true and proper sense of the term. But if the pleasure we derive from the contemplation of it consist in calling to mind the comfort and convenience afforded by it in the discharge of an unavoidable duty, he would tell us, that, so far as we are concerned, his labors as an artist have been spent in vain. We would thus be included in that large class, of which Schiller, in his Twenty-Sixth Aesthetical Letter, says—"they indicate, by judgments of this kind, for matter as such, a regard and consideration which is unworthy of us as men, who should value the material only in so far as it is susceptible of such shape and form as will enable it to extend the realm of ideas."

Let us look a little more closely at the manner in which the artist uses matter. In shaping and forming it, he aims at expression. This object is accomplished when by means of the sensuous an invisible and immaterial import is manifested and

unfolded. What he turns to account is merely the appearing surface. What lies back of this, call it the bulk, mass, or crude materiality, sinks, so far as his purpose is concerned, into entire insignificance.

When the senses, as such, are to be gratified, the directly opposite to this holds. The question of appearance is of comparatively little importance. Everything depends upon the inner nature of the object. If I am attracted to it by an enticing exterior, and there is nothing back of it capable of satisfying an awakened desire, the superficial fairness is for me most unfair.

No one concerns himself about what is behind the coloring matter the painter uses for his pictures. The artist, it is true, cannot get along without what he calls his scaffolding; but, so far as the artistic purpose is concerned, it does come into account. So in the case of the drama and in art throughout, we ask in regard to nothing beyond what is shown. In thus employing matter, he concentrates all his energies upon its external side, and makes significance only of what appears. He uses it only in so far as it can be so moulded as to become the transparent medium for the reflection of spiritual contents. The forms of art are sensuous, in so far as they belong to the world of external existence, as opposed to the internal one of thought and mind. But they are withdrawn from the material sphere, in so far as this is made up of what is organically connected with nature's physical structure. They may be said to be divested of their bulk, weight, and simple materiality, and to be transformed into shadows. At the same time, however, it is insisted upon, that, in this phantom-world of art, body is spiritualized, and spirit finds embodiment and real presence in the realm of matter.

From what has been said, it is apparent that the artist addresses the senses directly, and that his success depends upon the excitement of the sensibilities. Upon this fact is based the third objection to his method. His object is the highest conceivable, whilst the functions of the mind, which he calls into

activity, are the lowest, inasmuch as they are the ones most closely allied to the physical frame. The force of the objection becomes apparent by referring to a sphere of activity closely related to his own.

The aim of the orator is either to impart instruction, to strengthen conviction, or influence the will. He may employ sensuous images and arouse the feelings. If these agencies become predominant, he is regarded as falling below his proper dignity. His work is supposed to be worthy of himself, his aim, and the public whom he addresses, when appeals to the passions are held in subordination to the clear statement of facts, the elucidation of principles and the encouragement of reflection.

The artist will acknowledge, that he has prevailingly to do with our emotional nature. If he is excluded from this domain, he is lost. His task is nothing more nor less than to awaken the sense of beauty. When his own soul has once been elevated by the contemplation of some object of sense, he seeks by reproducing it to bring others into the same exalted state of mind. His ability to do this determines the measure of executive artistic power. When the mood into which the beholder or hearer is thus transported is the gentle reverie of a self-forgetting repose, or the agitation of enthusiasm, the triumph of the artist's skill is signalized.

It is owing to the fact just stated, that the earlier writers on the subject confined the science of æsthetics to a single department of psychology, namely, the one conversant with the nature of the emotions external objects are capable of producing. They analyzed the sensations of pleasure and pain, and discussed the qualities of things calculated to produce them. Works of art came in incidentally for a measure of attention, but the principal question was, what feelings they are capable of arousing and how they produce the effects which result from their contemplation. With many of them the principal significance of painting, and the like, is to produce the pleasure which consists in comparing the representation with the real object.

They all fall short of that high conception of art we have assumed to be the correct one. Burke, whose services, by the way, rendered to the science of æsthetics, are duly recognized by the Germans, seems at one place to be on the threshold of the true theory. In Section XIX of Part First we find him saying: "The elevation of the mind ought to be the principal end of all our studies, which, if they do not in some measure effect, they are of very little service to us." This elevation is explained in the preceding passage:—"Whilst referring to Him (the Creator) whatever we find of right, or good, or fair in ourselves, discovering His strength and wisdom even in our own weakness and imperfection, honoring them where we discover them clearly, and adoring their profundity where we are lost in our search, we may be inquisitive without impertinence and elevated without pride; we may be admitted, if I may dare to say so, into the counsels of the Almighty by a consideration of His works."* "Admission into the divine counsels" and the "elevation" seems to be identical. It is unnecessary to say, that he regards both as the result of scientific investigation. He certainly was aware that works of art elevate, and surely one would think, it might readily have occurred to him, that they accomplished this by affording us a more effective view, than we ordinarily possess, of the will and ways of infinite wisdom. He then would have reached the conception which Cousin thus expresses:—"The infinite is the common limit after which the soul aspires upon the wings of imagination as well as reason, by the route of the sublime and beautiful, as well as by that of the true and the good."†

The sensibilities may be a lower sphere of operation than those to which other teachers of men have access: still they constitute an essential element of man's being; and tiding-bearers have ever been found in the world, who felt irresistibly constrained to employ these avenues, and these alone, for the

* This seems like the antetype, both in sense and sound, of many of Ruskin's eloquent periods.

† *The Beautiful*, Section, VIII.

conveyance of the message committed to their hands. Well does the artist know where his power lies; and whose, we may ask, is greater, whether considered intensively or extensively? For what more potent agency can be employed than the emotional nature of man; and how can the vast untutored portion of the race be more readily reached than by the forms of beauty which are the products of artistic skill?

§ 4. *The Artist's Resources.*

The validity of the artist's method has been discussed. Whatever deception art may involve, it is certain the workman does not intend to be dishonest. His productions are sensuous things; but in them, matter is reduced to appearance and becomes the transport medium, through which, as through the eye, the spirit manifests itself. The sensibilities are directly addressed; but disclosures of highest moment are presented to us in the garb of beauty, which, in this form, exert the most effective and wide-spread influence upon mankind.

Like the artist's method, his resources afford occasion for animadversions. His productions are representations of something different from themselves. Whence does he obtain the originals of the images he sets forth? Whether he finds these within himself or without, the ill-omened word *sensuous* is again employed to designate the source.

It is urged that if his work is to be of any significance, it dare not be a mere transcript of things foreign to himself, but must be the result of inner creative activity. Originative energy is the all and in all of artistic greatness. Fertility of production depends upon a certain poetic enthusiasm, which closely coheres with, and is dependent upon, the physical organization, and as a natural endowment, with the latter, is transmitted from one generation to another. Originality is one of the inner elements of the artist's power, and as such will claim due consideration with the immediate and main subject of our present inquiries. It will appear, it is true, that, over against pure thought and religious sentiment, the elevation of

mind, upon which the artist depends, is not incorrectly denominated sensuous; but still, that it is a raising of the soul above its dependence upon the body, in its strivings toward the spiritual and substantial centre of existence.

But an objection, of a tenor directly opposite to the above, here claims careful consideration. Art is the imitation of the realities of the external world. Shakspeare is cited as saying that it is the holding of the mirror up to nature. The appeal is justly taken, and surely the authority must be regarded as paramount. The force of the objection rests upon the two following propositions, each of which must be weighed. First, Art draws its material from the sphere of external phenomena. Secondly, The province of concrete existence is not commensurate with the spiritual and transcendent character of the mission assigned to the artist.*

To begin with the latter. No one certainly objects to the use, which the scientist makes of material objects. But, it will be answered, his use and the artist's are very different. The former analyzes, and thus, in a sense, destroys, things; whilst the latter seeks to preserve them and perpetuate their existence, and, by erecting monuments to them, raising them to a dignity which is above their real one. Further, the former makes no account of things as he finds them, but he aims at the principles

* Schiller says:—"The understanding in its combinations observes a rigid necessity and regularity, and it is satisfied only by the constant connectedness of the thoughts. But this is disturbed, whenever the imagination introduces into this claim of abstraction the representation of single instances, and mixes the time connection with the strict necessity of the matter connections. Accordingly it is absolutely necessary, in case of exact consequence of thought, that the imagination renounce its arbitrary character, and that it learn to subordinate and sacrifice its tendency to as much sensuousness as possible in the conceptions and to as much freedom as possible in the arrangement in favor of the requirements of the understanding. Such, then, must be the method and style of discourse that this propensity of the imagination be reduced by the exclusion of all that is individual and sensuous, and thus by definiteness of expression to put bounds to its restless, poetic impetus, and by regularity of movement to circumscribe the arbitrariness of its combinations."—*Essay on the necessary Limitations in the use of Forms of Beauty.*

lying back of them ; whilst fidelity to nature is one of the fundamental canons of art. To this the answer is given, that just as the man of science goes back from phenomena to principles, and from these principles to those lying still deeper, prompted by the desire to find the principle of principles, or the First Cause of all things, so the artist regards his object, not as a material thing, but as the reflection of an idea, and that this latter is of significance to him only in so far as it brings him nearer to the Idea of ideas, which Plato designates as Eternal and Divine. And just as the naturalist may make of any chapter of his science a hymn of praise to the Creator, so the artist, whilst, he may be said to redeem and glorify nature, still does this by so representing it that by his representation it accomplishes its true and high purpose, that, viz :—of revealing the counsels and attributes of its Author. The artist may be devoid of the power of abstract reflection, and he may be slow in appropriating ethical principles, but he has a keen perception of that trace of the divine, which is not wanting in the most insignificant of things. Those objects which speak with a voice adapted to the susceptibilities of his own inner nature, and are passed by unobserved by the multitude, he seizes, and having passed them through the alembic of his mind, he sets them forth purified of their dross, and freed from the chaos and entanglement of ordinary existence, so that now, with equal fulness, distinctness, and effectiveness, they chant the lay which was first caught by his attentive ear.

The former proposition will not be disputed. The artist gets his material, in more senses than one, from the external world. But it must not be forgotten, that, when he enters this field, he carries much with him. He is in possession of a wand of such vast and distinguished potency, that no finite power is so deserving of being compared to the original creative force which called the universe into existence. Not to fathom the mystery of his ability, but to follow, that we may become acquainted with the workman, and watch, that we may be able to put the proper estimate upon the work, is the undertaking upon which we now enter. We do it notwithstanding his positive protest :

"Vex not thou the poet's mind,
 With thy shallow wit;
 Vex not thou the poet's mind,
 For thou canst not fathom it,"*

but still we trust, with due deference and diffidence, at all events, with the hope that neither his dignity nor amiability will suffer any from the intrusion.

PART. FIRST.

§ 5.—*The Sense of Beauty in General.*

What essentially distinguishes the artist from other men is the fact, that the sense of beauty asserts itself to such a degree that it predominates over all the faculties of his mind. Accordingly, all that need be said in answer to the question, What is an artist? may be included under the conception of the sense of beauty.

If we knew precisely what beauty is, we would at once know what the sense of it is. Thus much, however, is certain, that the latter consists in a susceptibility to pleasure in the presence of a certain kind of phenomena. The explanation of this pleasure, and the determination of the essential nature of these phenomena, has in all ages been a leading problem of philosophic investigation. So far from any definite conclusion being arrived at, each new theorizer feels called upon, if not to set forth a new solution, at least to offer a new statement of an older one. There may be a difference of opinion as to what has been accomplished by the discussion; but one thing is evident, viz.: that respect for Plato and his theory increases, in proportion as the subject of the Beautiful becomes understood, and the statements of the great philosopher in reference to it, comprehended.

The design of the Banquet is to show that aspiration for the infinite is the fundamental impulse of man, and that this is typified in, and reflected by, all other yearnings whatever,

* Tennyson.

whether of body or mind. It is here further taught, that the contemplation of some objects causes pleasure by elevating us in the direction of this aspiration. That which is to constitute man's highest joy, namely, communion with and the knowledge of God, is in a measure anticipated, and hence arises joy. Nothing can be called beautiful, which is not the manifestation and, in some sense, the presence of Him who is the eternal and ultimate principle of beauty; and whatever object is capable of making such a disclosure through the senses, must be said to possess this quality.

The writers who, in modern times, have substantially adopted this theory of Plato, can scarcely be enumerated. It is sufficient to say, that, among the number, are to be found those who have made the most important contributions to speculative science, as well as the most valuable investigations in regard to some of the fundamental questions connected with literature and art.*

But most of the writers, who advocate the theory, seem to throw the subject into inextricable confusion, by finding beauty in all things. Hear Ruskin: "Our purity of taste, therefore, is best tested by its universality, for if we can only admire this thing or that, we may be sure that our liking is of a finite and false nature. But if we can perceive beauty in everything of God's doing, we may argue that we have reached the true perception of its universal laws."† Carlyle expresses the same thought thus: "For even the poorest aspects of nature, espe-

* No writer is more sanguine on the subject than Ruskin. We should be able to find in every landscape a substitute for a discourse from the Book of Homilies, and every artist should be a Baxter. His enthusiasm amounts to fanaticism; for whilst he is ready to assert, that whilst we derive constant pleasure from what is a type or semblance of the divine, and from nothing but that which is so, he sneers at Chevalier Bunsen for saying, that in art the infinite is manifested in finite forms. See his Appendix to the third volume of the *Modern Painters*, where he condemns the Germans as a class, and reminds us of Virgil's blind Cyclops, who, although he does not know where the companions of Æneas are, nor who they are, makes after them, and pours out upon them all the force of his indignation.

† *Modern Painters*, Vol. II. p. 24.

cially of living nature, is a type and manifestation of the invisible spirit that works in nature. Here is properly no object trivial or insignificant; but every fine thing, could we look well, is as a window, through which solemn vistas are opened into Infinitude itself." * Emerson says: "The difference between landscape and landscape is small, but there is a great difference in the beholder. There is nothing wonderful in any particular landscape as the necessity of being beautiful under which every landscape lies. Nature cannot be surprised in undress. Beauty breaks in everywhere." The following is from Coleridge:

"Henceforth I shall know
That nature ne'er deserts the wise and pure,
No plot so narrow, be but nature there,
No waste so vacant but may well employ
Each faculty of sense and keep the heart
Awake to Love and Beauty. †

From the multitude of quotations which might be made to the purpose, we will add but one. It is from Mrs. Browning.

"Nothing's small!
No lily-muffled hum of summer bee,
But finds some coupling with the spinning stars;
No pebble at your foot but proves a sphere; ;
No chaffinch but implies the cherubim;
And, glancing on my own thin, veined wrist,—
In such a little tremor of the blood,
The whole strong clamor of a vehement soul
Doth utter itself distinct. Earth's crammed with heaven,
And every common bush afire with God." ‡

Whilst the doctrine thus taught would seem to prevent all precision in the use of the term beauty, it is in full harmony

* Essay on Schiller.

† See Poem on the *Lime-Tree Bower, my prison*. Charles Lamb and other friends of the poet were visiting him from London. They had gone away to enjoy a walk amid some romantic scenery, while Coleridge was detained at home on account of indisposition. He retires to his Lime-Tree Bower, and indulges in some reflections, of which the above is an example.

‡ Aurora Leigh. Book viii.

with that conception of it, which has been indicated. Traces of the divine character are borne by every part, however minute, of created existence. The laws which lie under, and are revealed in, the pebble or blade of grass, are the emanations of the same mind and will which hold the universe together. Still it will be acknowledged, that this manifestation is more distinct and full in some portions of creation than in others. It is further certain, that some men possess a quickness of perception, and susceptibility to the enjoyment, of these tokens of a higher power and presence; whilst, in the case of others, they are but seldom observed, and the impression made is slight. Some criterion must be sought by which to determine the measure of the distinctness and fulness just referred to; but before an attempt of this kind is made, the following question will claim attention: Why is it that mankind, in general, are so slow to perceive that which is so deserving of being beheld, and which offers itself to our notice on every hand?

In the case of most men, the demands of the physical side of our being, which are the most loudly made, are the chief object of attention. Some are prevailingly concerned about the immediate gratification of the senses; whilst others project the same enjoyment into the future, but, in the meantime, are intent upon securing the means of obtaining it in a higher degree or greater variety of forms. The former will be interested in objects in so far as they are able to furnish instantaneous sensuous pleasure; whilst the latter will have their thoughts directed to their adaptedness to promote general physical well-being. In the one case, the beautiful will be confounded with the agreeable, and in the other with the useful. In both cases, pleasure in the presence of what is beautiful is nothing more than the anticipation of physical enjoyment. In this way the lower principle gets the mastery over the higher. The impetus toward the Infinite loses its energy. God does not reveal Himself to eyes to which self appears as the chief object of concern.*

* "Will not a tiny speck very close to our vision blot out the glory of the world and leave only a margin by which we see the blot? I know no speck so troublesome as self." George Eliot in *Middlemarch*.

Accordingly, by the great mass of mankind, the objects of the external world are not seen, in their true and higher character, as evidences and symbols of spiritual forces lying back of them; but their lower, finite, and material side, is allowed to assert itself, as the only true and important one.

There is another class of persons with whom the case is the direct opposite of what has been described. With these the absorbing interest is either the True or the Good. Here the yearnings of the spirit have overcome the inclinations of the flesh, and the aspirations for the Infinite have done away with the service of self. The abstract thinker seeks to get as far beyond the realm of matter and the senses, as his intellect will carry him, and by the power of pure thought to grasp those first principles of truth which are most closely identified with the mind of God. Those who are intent upon the Good, in the spirit of faith and renunciation, seek to bring their wills into complete subjection to, and harmony with, that of the Supreme Governor of the world, and enter with full purpose of heart, into such arrangements as they believe to be divinely ordered for the accomplishment of the original design of the Creator in calling the universe into existence. Where tendencies of this kind predominate, the result must follow, that the sensibilities will become less susceptible to impressions from objects belonging to a sphere which offers so many obstacles to the realization of higher ends.

After making eliminations for the reasons just assigned, we will find the number of those possessed of a keen sense of beauty still further reduced by a number of accidental circumstances, as, for example, the tendency of an age, the condition of a nation, the climate of a country.

The mind of the present period is characterized as restless, critical, and introspective. It is least of all fitted for the enjoyment of the beautiful. One of the German writers on æsthetics makes a remark which amounts to about this: At the present time reasons can be assigned, as fast as one can count his fingers, why the beautiful must be regarded as consisting of the

shining forth of the absolute idea, and yet scarcely any one is aware of what it is to enjoy the beautiful. George Eliot, in *Daniel Deronda* speaks of some one "who knows the daisy, and can tell all about the smell of the daisy, but does not know the smell of the daisy." There is more time spent in reading criticisms and analyses of Shakespeare's works than there is in perusing the works themselves.

That the state of affairs of a nation may prove a hindrance to the development of the sense of beauty is made apparent in our own case. The amount of work to be done in the way of material improvement is so great, and the consequent pressure in the direction of the practical is so strong, that but little leisure remains for attention to the claims of the beautiful. Owing to their maturer development and riper civilization, the nations of the Old World exceed us, so far as this sphere is concerned, in delicacy of perception and enthusiasm of enjoyment.

Climate may exert a similar influence. In this northern latitude we spend most of our time within doors. Thus we sunder the normal relation in which we stand to the natural world. We draw our wood from its forests and gather in our grain from its fields; but we have comparatively little opportunity to realize the higher benefit which it was designed to confer. Southern Europe is the fruitful soil of nearly all that is glorious in art. Were it not for the fact that the inhabitants of Greece and Italy spend most of their time in the open air, it is almost certain that the world would never have seen that perfection of beauty which is embodied in the Greek statue and the old Italian paintings. How is it possible for a love of the beautiful to be developed among us as long as so many young persons can be found, even in rural districts, who cannot distinguish a half-dozen of the trees which grow in our forests, or designate an equal number of the birds which sing in their branches? *

* "These facts may suggest the advantage which the country life possesses for a powerful mind over the artificial and curtailed life of cities. We know more from nature than we can at will communicate. Its light flows into the

When we come to consider the facts in the case of the individual, we will find the quickness of the sense of beauty subject to many conditions peculiar to himself. At certain times and under certain circumstances he cannot enter into the mood which is requisite for æsthetic enjoyment. The instrument may be well adapted for the reception of the harmonies, but in the large number of instances it readily gets out of tune.

Physical health has certainly much to do with keenness of susceptibility for the beautiful. When the body becomes diseased, there will naturally ensue a diminution of sympathy with the external world. The mind will be directed toward it only in so far as it can furnish supplies for material necessities. The poet Cowper might be cited as an example to the contrary. When suffering pain, and reduced to feebleness, he could go forth into the world of nature, and find beauty where others would never think of looking for it. But in his case the sense of beauty was developed to such a degree that obstacles were overcome which, in that of most persons, would have been insuperable. Pope, likewise, might be mentioned; but it must not be forgotten that he also was not an ordinary man, but a poet. Depression of spirits, arising from failure to succeed in one's temporal pursuits, or from unpleasantness in social relations, or from other similar causes, must have the results indicated above.

In view of what has just been said, it is not difficult to under-

mind evermore, and we forget its presence. The poet, the orator, bred in the woods, whose senses have been nourished by their fair and appeasing changes, year after year, without design and without heed, shall not lose their lesson altogether, in the roar of cities or the broil of politics. Long hereafter, amidst agitation and terror in national councils—in the hour of revolution—these solid images shall reappear in their morning lustre, as fit symbols and words of the thoughts which the passing events shall awaken. At the call of a noble sentiment, again the woods wave, the pines murmur, the river rolls and shines, and the cattle low upon the mountains, as he saw and heard them in his infancy. And with these forms the spells of persuasion, the keys of power, are put into his hands."—EMERSON *On Nature*, Chap. IV. ¶

stand why it is that the faculty under consideration becomes blunted with growing years. Childhood is the period during which we are most likely to find it acute. Nature has an impressive tale to tell of the workings going on in its deepest depths to the eyes and ears of children.* It would certainly be a great privilege if one could distinctly recall the delight which poured into the soul, as reason dawned, in beholding the trees, the meadows, the clouds, the distant outline of sombre mountains, with the red light beyond of the rising or the setting sun!

The fact referred to furnishes to Wordsworth the material for his celebrated poem on Immortality. The following brief extract must suffice :

" Heaven lies about us in our infancy,
Shades of the prison-house begin to close
Upon the growing boy.
But he beholds the light, and whence it flows,
He sees it in his joy.
The youth, who daily farther from the east
Must travel, still is nature's priest,
And by the vision splendid
Is on his way attended.
At length the Man perceives it die away
And fade into the light of common day."

The susceptibility for the beautiful, characteristic of youth, may be retained to a greater extent than at first might be supposed. Where the obstacles, above mentioned, do not unduly prevail, and opportunities for exercising the faculty are fre-

* " God enters by a private door into every individual. Long prior to the age of reflection is the thinking of the mind. Out of darkness it came insensibly into the marvellous light of to-day. In the period of infancy it accepted and disposed of all impressions from the surrounding creation, after its own way." Emerson, *Essay on Intellect*.

" To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the mind of the man, but shines into the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other, who has retained the spirit of infancy even into the spirit of manhood." —*Ibid.*

quently sought and enjoyed, especially if this be done with the pure and unselfish purpose which belongs to childhood, the man may be attended by the vision splendid far on in the journey of life.

But the character of the enjoyment, with advancing years will undergo a change. In the case of the child, material objects may be said to convey a direct message from the recesses of nature ; whilst in that of the man, beauty will ordinarily be appreciated in proportion as it more or less distinctly points to or typifies the facts and principles of the moral and intellectual world. The power of perceiving the significance of natural objects will come up later for consideration. Here, however, the following lines from Wordsworth may be employed to throw some additional light upon the subject :

"For nature then,
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by,)
To me was all in all. I cannot paint
What then I was. The sounding cataract
Haunted me like a passion ; the tall rock,
The mountain, and the deep and gloomy wood,
Their colors and their forms were then to me
An appetite, a feeling and a love
That had no need of a remoter charm,
By thought supplied, nor any interest
Unbosomed from the eye.—That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn, nor murmur ; other gifts
Have followed ; for such loss, I would believe
Abundant recompense. For I have learned
To look on nature, not as in the hour
Of thoughtless youth, but hearing oftentimes
The still sad music of humanity,
Nor harsh, nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts ; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,

And the round ocean, and the living air,
 And in the blue sky, and in the mind of man ;
 A motion and a spirit, that impels
 All thinking things, all objects of all thoughts
 And rolls through all things."

There are certain spheres of the beautiful, however, to which childhood cannot be said to have access. The life of a man heroically devoted to the cause of the good comes under the category of beauty as well as the green fields, the setting sun and the starry heavens. Beautiful certainly is the countenance of one who has had a large experience of life, with all that it involves in the form of care and conflict, but in which is depicted that serenity and resignation which indicate, not subjection and surrendery, but the true nobility and vigor of a soul which comes off purified and exalted from the struggle. It is beauty of this kind that characterizes most of the compositions of Beethoven. Here was a soul which had keenly realized the contradictions and antagonisms of mortal existence, but rose calmly and majestically above them all into a state of inward reconciliation. What gives value to his works is the fact that they vividly portray the emotions, the sentiments, the inner experiences, which go to make up the soul-life of one most richly endowed with spiritual and intellectual gifts. Here is beauty only for those who have felt the reality of the elements which enter into it.

The way is now open for attention to the other question above propounded. Beauty should be seen everywhere. But most persons find the ugly equal in quantity to its opposite. What is it that characterizes those phenomena which are usually regarded as deserving of the predicate? *

It has hitherto been taken for granted that beauty is to be found in all the orders of material existence. We see it in the pebble and shell as well as in the moral hero. The former is

* It must be evident to the reader that there is no room here for entering into the question of the difference between beauty proper, and the other forms which are included under the general conception, namely, the sublime and the comic.

beautiful, as a material object, in so far as it reflects those spiritual laws and forces which are part and parcel of the divine mind. The latter is so, because what is god-like is manifested to us in a material form and through the medium of our outward senses. It is true, in the latter case the material or sensuous side sinks into comparative insignificance, whilst in the former it is predominant. But it must have place where beauty really exists. It is not strictly correct to speak of a beautiful problem in mathematics or systems of philosophy; as little as it is to apply the term to what is merely useful or agreeable, where the spiritual sinks into the background, and only what is material passes as of account. Distinctions such as these must be insisted upon if there is to be anything like a fair solution of the problem which the subject involves; and as made, they will not be found to conflict with the common sense of mankind as indicated in the use of terms, and certainly not with the reasonings of some of the greatest thinkers of ancient and modern times.*

It will be allowed that the highest form of beauty will be found in the moral sphere, and the lowest in inorganic nature. As both the spiritual and the material must enter into the beautiful, it is evident that the domain of beauty will be most fairly represented by that class of objects in which neither side preponderates, but both are held in adequate equipoise. Accordingly there can be no standard of beauty truer or more legitimate than the human body. Matter and spirit are here united

* The fact stated in the following passage of Burke deserves attention in this connection: "Whenever the wisdom of our Creator intended that we should be affected with anything, he did not confide the execution of his design to the languid and precarious operations of our reason; but he endued it with powers and properties that prevent the understanding, and even the will, which, seizing upon the senses and imagination, captivate the soul before the understanding is ready either to join with them, or to oppose them. It is by a long deduction and much study, that we discover the adorable wisdom of God in His works; when we discover it, the effect is very different not only in the manner of acquiring it, but in its own nature, from that which strikes us without any preparation from the sublime or the beautiful."

—*Sublime and Beautiful*, Part III., Section VII.

in such way that the latter finds its full presence and expression in the former, and the former takes the latter up into itself and at every point reveals and actualizes it. Accordingly those who take the most rational and consistent view of the whole subject, tell us that in the sphere of art the conception of beauty is nowhere more satisfactorily realized than in the Grecian statue.* When the orders of existence below this are considered, they will be regarded as beautiful in proportion as they point to and promise it; whilst in the higher, the domain of pure beauty is abandoned in proportion as the spiritual asserts its pre-eminence, for in this way a province is approached which is separate and distinct from it.

But men differ much in this respect among themselves. Some races and nations are more beautiful than others. To the same individual the term is more applicable at one period of his life than another. Goethe makes the significant remark that beauty may be predicated of a man only at a certain juncture of his physical development, which, by the way, is one of but short duration.

It will doubtless be generally admitted that a man can be called beautiful who realizes our idea of manhood. This is the same as to say that beauty exists where the conception of the species comes to adequate manifestation in the individual. This principle, subject to some limitations, will be found to hold throughout. Some forms of vegetable and animal existence seem to conflict with a regular progress onward toward humanity. Instead of pointing to it, some seem to point away from it. Room also must always be made for a slight divergence from the rule of the species. Accidentality must in some measure characterize the individual and particular. And yet

* "He sees that it was no whim of the Greeks, but an instinct of the infinity it typifies, that made them take the human form as alone possessing beauty enough to stand by itself. * * * * * The complete incarnation of spirit, which is the definition of beauty, demands equally that there be no point it does not inhabit, and none in which it abides."

[See article in *Atlantic Monthly*, February, 1864, on "The Relation of Art to Nature."]

the accidental may be taken up in an object in such way as not to interfere with the impression of beauty.

We can call an object an ideal one when it corresponds to our idea of it. Plato held that the beautiful object must fully express the idea which underlies it. With him, however, the idea was a real thing, of which what we call objects are the more or less imperfect transcripts. According to his theory the pleasure connected with the perception of the beautiful is to be explained thus:—

Each man before his birth existed in a more exalted state than the present one, which was one of closer communion with the Deity. These ideas are immediately connected with the mind of God, and when we perceive them we are agitated in consequence of being forcibly reminded of the pre-existent condition. Whilst this portion of Plato's theory cannot be adopted, it dare not be discarded as utterly false. There is a multitude of undeveloped thoughts lying in the depths of our being in the form of obscure presentiments which at times are brought to the surface of consciousness on perceiving a certain class of objects in the external world. Thus the spirit of nature confronts our own spirit and the result of the recognition is an inner complacency and repose.

In the former part of the section, the question arose, Why is it that beauty is not beheld elsewhere? Now the answer may seem to be plain. It is but seldom that what may be called ideal beauty can be found. Goethe reminds us that "nature works for the life and existence, the preservation and propagation of her creatures, unconcerned whether they appear as beautiful or the reverse."

Then it is for the most part of brief continuance. Says Vischer, "the lamentation of transitoriness burdens the beauty of all that is lovely in nature. Not only the glory of the landscape but the bloom of organic life is but for a moment." It must be seized in its hour, or it is gone forever.

Further, it is relative. The stand-point of the beholder is of vast moment. If we are so close to an object that we see it

with almost microscopic vision its beauty is apt to vanish. Viewed from one of its sides a tree may strike us as an ideal one, whilst from another it may present an aspect common and unattractive. In natural scenery, the change of a few steps may reduce to the level of the commonplace what a moment before excited the most intense admiration.

Whilst nature may be said in one sense to be neglectful of her charms, in another she exercises all needful care. Among the sons of men she has always had some favorite children, who, endowed with all requisite gifts, with fidelity and success, indicate and proclaim the glory and the beauty of the mother of us all.

There is a chosen class, who, in an eminent degree, possess not only the power of beholding beauty wherever it is found, but of grasping, retaining and so reproducing it, that in its representation it realizes its design in a truer and more exalted way than was possible in its original form. We are now ready to pass over to consider the forms which the sense of beauty assumes, when as in the case of these gifted children of nature it becomes an absorbing and controlling principle of the mind.

PART SECOND.

The Sense of Beauty assuming the more specific form of a controlling force in the mind, or the Mental Faculties called into requisition in Artistic Productivity.

§ 6.—*Preliminary Remarks.*

The Sense of Beauty has hitherto been considered as a common gift of mankind. As such it appears rather as a capacity than a faculty. It is however not entirely passive. The human mind is never purely receptive. Even in the case of sensation, as all will agree, there must be a re-action from within. In the perception of beauty there is far more inner

activity than at first might be supposed. Indeed if we listen to the statements of many of those whose opinions on the subject are of the greatest value, we will likely come to the conclusion that the subjective side of beauty preponderates, by far, over the objective, nay more, that beauty is not found in real objects, but is an outgrowth and creature of the human mind.

Emerson calls Condillac the most logical of the materialists and quotes from him as follows: "Though we should soar into the heavens, though we should sink into the abyss, we never go out of ourselves, it is always our own thought that we perceive." He elsewhere repeats the doctrine in his own words thus: "Though we travel the world over to find the beautiful, we must carry it with us or we find it not." "The truth was in us before it was reflected to us in natural objects." "What we are that only can we see." Vischer uses the German word *hineinschauen*, in the connection, and in his own idiom would say that we look beauty into the outward object. As this author has, perhaps, brought more extensive learning and philosophic acumen to bear on the subject of æsthetics than any other, his answer to the question, What and under what circumstances does an object become beautiful? will be of interest, although perhaps not of much value on account of its obscurity. It is as follows: "The imagination brings to a pure and all-permeating expression the pure contents or sense of the object, that is the idea which is individualized in it, by virtue of the purifying process to which it subjects the object."* Quotations to the same purport might be made from a number of eminent writers. The following from Coleridge must suffice:

"O Lady we receive but what we give,
And in our life alone, does nature live,
Ours is her wedding-garment, ours her shroud,
And would we aught behold of higher worth
Than that inanimate cold world allowed
To the poor, loveless, ever-anxious crowd,
Ah! from the soul itself must issue forth

* *Æsthetics*, Vol. I. § 14.

A light, a glory, a fair luminous cloud
 Enveloping the earth,
 And from the soul itself must there be sent
 A sweet and potent voice, of its own birth,
 Of all sweet sounds the life and element.

O *pure* of heart, thou need'st not ask of me
 What this strong music in the soul may be ;
 What, and wherein it doth exist,
 This light, this glory, this fair luminous mist
 This beautiful and beauty-making power."*

If these statements are to be regarded as true, the sense of beauty is not a capacity, but a faculty in the strictest sense of the word. Comparatively little is found without, but it is a vast work that goes on within. It is well understood that the great poet employs all the powers of his mind in the production of his poem ; but most persons are not aware of the fact that in the case of the ordinary beholder, when the sense of beauty is truly awakened, the activity is the same differing only in degree. The highest creative power is nothing more than what we have germinally in what we have hitherto been considering as a simple form of mental receptivity belonging to mankind as a gift in common to all.

None of the writers above quoted will deny that beauty exists outside of us as well as within. They would say that this is the case with reason also. But what we wish more particularly to know is how beauty is found. When the sense of beauty remains in its undeveloped form, as in the case of men generally, the process is involved in more or less obscurity ; but it appears in relative clearness when it rises to a higher form, and the elements which enter into it assume the character of distinct faculties of mind. These are First—Aesthetic Contemplation or the Regardant Faculty ; Secondly, Fancy ; and Thirdly, Imagination. We now pass over to the consideration of the first.

* *Ode on Dejection.*

§ 7.—*I. Aesthetic Contemplation, or the Regardant Faculty.*

The word perception might seem here to be adequate to the purpose. But there are several reasons why it is not adopted. In the first place the term is not strong enough to express the mental activity, in the presence of an object, on the part of those who have a higher appreciation of it as beautiful. The latter usually continues longer; it has more of purpose in it; and it is supported to a greater extent by the reason than is the case with that act which is usually called perception. It may be called thinking by the aid of forms present to the imagination. Further, between ordinary sensuous perception and that which we are now considering there is a vast difference in kind. In an important feature they may be said to be the opposites of each other. In connection with the latter, as we have seen, there is a reflection of the Infinite, and a consciousness of being elevated toward it, whilst by means of the former we identify ourselves with nature, are made to feel our dependence upon it, and hence to realize our neediness and imperfection. "True beauty," says Rauch, "has the power to silence all desires and to raise us above all sensual feelings." Whilst ordinary perception may be the means of tightening the shackles of our slavery to the world of sense, the calm consideration of the beautiful is one of the first steps toward that state of emancipation from the material world around him, which is the prerogative of the creature made in the likeness of the Creator.

Those who possess a susceptibility for the beautiful resembling that which belongs to childhood, will of course perceive the quality in objects, but they will do far more. On finding those which possess it, they bestow upon them absorbing attention, they realize with clearness of vision the higher truth which is enshrined in them, and give themselves over, in complete self-abandonment, to the exalting influence which they exert. In the case of those more highly favored by nature, in whom the sense of beauty finds a fuller and richer unfolding, it will be found that the regardant faculty will be characterized by a heightened potency in the three following ways.

A. Extensively. When the love of beauty prevails in the mind, it will not rest satisfied with a limited field from which to draw material for its gratification. Those who are thus gifted will go forth in the search of it. They will be found among the mountains, by the sea, and in remote abodes of men. Ruskin says that on the continent of Europe, from coast to coast, not a significant object was to be found which escaped the notice of Turner and failed to appear on his canvass. Rubens is an object of wonder, not only on account of the vast number and endless variety of his paintings, but on account of the universality of his observation, to which many a single production, taken separately, bears ample testimony.

But there are artists who have accomplished as much as either Turner or Rubens, and yet never went far away from home. Life itself is a journey. How much is here to be seen, both of what is going on around and within us! It is the experience of life, turned of course to proper account, that goes to make the perfect poet as well as the perfect man. It is said that we have no biography of Shakspeare, and that there is no man of whom a biography is less needed, for his works are a perfect exposition of his life. What a life must that have been of which such works are but the photograph!

History is, likewise, one of the fields which will be entered. The occurrences of the past will be observed with a keen-eyed regard. The artist's interest in historical events is however different from that taken in them by those whose province is the good as distinct from the beautiful. These identify themselves with the process of history, and realize that on its bosom they are borne along inevitably toward their destiny. Every event accordingly finds the measure of its importance in the degree in which it contributes to the realization of that end to which they have surrendered themselves, namely, the fulfilment of the absolute will. But the artist, in each important event, sees the consummation of the whole. It is of significance to him only in so far as it reflects the original divine purpose of which the universe is the actualization. None of the great facts connected with the life of the race will be overlooked by

him; he will observe the true sense or purport underlying each of them, and he will see them in their relation to the divinely appointed order of things, of which, as a totality, they form an essential part.

"He saw through life and death, through good and ill,
He saw through his own soul,
The marvel of the everlasting will,
An open scroll
Before him lay." *

B. Intensively. Those who are specially gifted with the endowment of beauty will see and hear much, which as beautiful, escapes the attention of men in general. A keen perspicacity is conditioned of course by the measure of perfection in the various organs of sense. A full sense life is of vast importance. Near-sightedness or dullness of hearing must prove a source of much disadvantage to those occupied in the sphere of the beautiful. Still the misfortune of a moderate degree of deficiency in this respect is not so great as at first might be supposed. What however is of vast importance, is a lively sensibility to outward impressions depending upon a normal form of inner nerve vitality. An auditor may not catch all the notes of an orchestral performance, but accurately apprehend the harmony or perceive the discord of those which are distinctly heard. Another may be better able than most persons to distinguish distant sounds, and yet be but little impressed by the sweetest of all tones, that namely of the human voice, nor by the music which the world of nature is constantly furnishing those listeners who "have an ear." The case is the same with the sense of sight. The organ must be able to perform all its functions. But the hawk-like vision is not what is of importance here. There must be a quick perception of form and color; outlines must be readily grasped, shades distinguished, and

* Tennyson.

harmony or the reverse observed in the combination of tints. The artist may be required to wear goggles, or use an ear-trumpet, and still become distinguished in his calling. But woe to the man who adopts art as his profession, who has not been favored by nature with acuteness in those inner senses, to which the outward ones are but the thresholds. In a word, the physical organs, on their more mechanical side, may be defective; but the inner sensibility, lying back of them, must be quick and keen.

Hence of all the objects which fall under his notice, the true artist will at once recognize the one which is beautiful. It arrests his attention. He raises it, as if by a sort of relief, from its surroundings, and holds it before his eyes, as the exclusive object of his contemplation. The current of his being sets toward it as toward something which is deserving of his purest and most genuine affection. He unites himself with it in the form of a spiritual conjunction and embrace, and allows it to absorb all that he has of interest and regard. The self-surrender and self-forgetfulness is sometimes so complete that he awakes as from a state of ecstasy.

Nor in his search for beauty will the real artist wait long till he finds it. He will discover it in things which other men look upon as common. "For every object has its roots in central nature, and may, of course, be so exhibited to us as to represent the world."* But beforehand it must be *seen* as doing so.

If the object be of a nobler order of existence, but poorly represent such order, the artist will purify it of its defects, rectify its form, and do for it what the photographer claims to do for a pock-marked face,—make it look like itself, and then enjoy the contemplation of it as much as a less gifted beholder would that of a fair representative of the same class. "There is a perfect ideal to be wrought out of every face around us that has on its forehead the writing and the seal of the angel ascending from the East (Revelation vii. 2), by the earnest

* Emerson. *Essay On Art.*

study and penetration of the written history thereupon, and the banishing of the blots and stains."*

If the object be of an humble rank, the artist will see it as occupying its divinely appointed place in the general economy. He regards it from the standpoint of St. Paul who saw "the more abundant comeliness" in the uncomely parts, and reflecting upon it the purity of his own good and honest heart, he makes it the proclaimer of the universal grace. It is said of Virgil that when he cast dung about, it carried with it the appearance of dignity. For, as in the case with all who are great in the same sphere, he possessed the faculty of showing us "the sublime presence of the highest spiritual cause, lurking as it always does lurk in these suburbs and extremities of nature."†

C. *Protensively*. Perhaps a word more frequently employed for example—effective, would adequately designate the quality of æsthetic contemplation now to be considered. Whatever the word may be, the fact is that it must be far-working and continuous in its effects. The ground for successful artistic work would not be prepared, if the artist beholding were characterized merely by the compass and keenness of vision just described. The impressions of beauty must exert an abiding influence on the mind. The process, to which the single object is subjected in that it is treasured up in the memory, will be spoken of later. Here, what is insisted on, is that objects must be regarded in such a way that the mind becomes by their presence enlarged and enriched. They may disappear from consciousness and sink so far down in the recesses of the soul as to be unresponsive to the call of the will; but, having been

* Ruskin, *Modern Painters*. Vol. II. p. 117.

"Look long enough

On any peasant's face here coarse and lined,
You'll catch Antinous somewhere in that clay,
As perfect featured as he yearns at Rome
From marble pale with beauty; then persist,
And, if your apprehension's competent,
You'll find some fairer angel at his back,
As much exceeding him as he the boor,
And pushing him with imperial disdain
Forever out of sight."

† Emerson.

MRS. BROWNING.

beheld by the contemplative eye of the artist, they contribute to the fertility of invention, and as images brightened and purified by contact with the new element into which they are introduced float readily upward on the mysterious wave of artistic enthusiasm, and, by virtue of an elective affinity of their own, spontaneously assume their places as living members of any genuine work of art in which their presence is required."*

The contemplative gift, in the highly developed form, is the absolute prerequisite for the adequate exercise of the two remaining faculties employed in artistic activity, to the consideration of one of which we are now about to pass over. This, and this alone, can supply the material upon which they build. Some artists possess an instinctive power which accomplishes marvels. They are endowed by nature with a faculty somewhat like that which Cuvier acquired by scientific industry, namely, of forming a conception of the animal on the basis of a single bone. Goethe possessed this in an eminent degree. Of Schiller it is said that "he did not have the breadth of experience and observation which his writings would seem to indicate." Tieck says somewhere "that he who has never seen a battle can poetically describe one better than he who has. It may be that the confusion of the particulars and the fact of being entangled in them, may interfere with the freedom of contemplation; but he who has not beheld with interest what pertains to engagements, namely, martial forces and what is essential to them, exercise, wounds and death, can never successfully introduce them into an artistic representation. The genius accordingly must enjoy the advantage of a rich and broad life. Should fortune restrain him, he will resist, break away, and hasten out into the world."†

* "The artist must draw from the overfulness of life, and not from the overfulness of abstract generalities; for in art it is not thinking, as is the case in philosophy, but the actual external forms and figures of things that furnish the material for productive activity. This is the element, accordingly, in which the artist must find himself and be at home; he must have seen much, heard much and treasured up much in his memory."—Hegel, Vol. I., p. 362.

† Vischer, Vol. II., p. 319.

§ 8. II. *Fancy.*

In considering the fancy as an expanded form of the sense of beauty and specific function of the artist's mind, there are two facts which must not be overlooked. The first is that the faculty may be regarded apart from the beautiful and as an essential part of the mind of man in general. It is sometimes identified with conception, sometimes with memory, and again with the principle of the association of ideas. Like conception it has to do, to use an expression of Rauch, "with images peeled off from the objects." And like memory it controls a mass of these which have been garnered for its use. It is movement in the direction of thought and, accordingly, is sometimes called thinking. Many persons will thus designate what is going on within, where impressions from without are called up and are permitted to hover and accumulate before the mind. It is often said that those who are deserving of being called men of intellect possess a lively fancy. Taken in this wide sense of the word, the statement is correct. Scientists and historians cannot dispense with the gift.

Again, when it is regarded as a specifically æsthetic faculty, it dare not be mechanically separated from the one which we have just considered and denominated contemplative. The fancy works on the same ground, it is true, but extends its activity much further. The former may be said to be more dependent on the object, because it stands forth in its self-hood and challenges attention and regard. The latter cannot get along without the object; but it needs not its actual presence. The fancy seizes it, puts it far out of sight, and then summons it to reappear, so shaped and moulded as to answer best its own autocratic purpose. Much, however, of the fancy's work may be said to be done, when contemplation ends; but, at the same time, it is its noble function to enhance our enjoyment of those beautiful objects which fall under our notice, and likewise by reproducing and re-combining them to multiply the occasions of æsthetic delight. In performing its functions there are three ways in which it acts.

A. Depositive. The fancy carries with it images of the objects which are beheld and so disposes of them that when needed they are subject to its call. The impressions made upon the mind, for the most part come from the surface of things. The essence, of course, to a greater or less extent is manifested in the form; still it is essentially with the latter that the faculty has to do. The statement that the images are "subject to the call" of the fancy needs some limitation. It is plain that it is dependent on the law of association of ideas or of suggestion. Owing to the various relations which they sustain to each other, the presence of one before the consciousness involves that of the other. The question arises, Does the mind control the law or the law the mind?

Both may be answered affirmatively. But certain it is that the character of the clusterings will be in a measure determined by the mental bent and habits of the subject, and that these are in a measure under the control of the will. But, as has already been intimated, these images exert their influence upon the mind. Their presence serves as a stimulus, and their character determines the direction of creative activity. The instinct of the true artist seldom fails to guide him aright. He will work in his true element, and the material which he needs will not fail to come to hand.

The images do not reappear in the same form in which they were received. There must be some deviation, naturally, owing to what is ordinarily termed forgetfulness. Some features are lost; others are modified. The difficulty connected with painting from memory is something of which artists are well aware.

Singular to say, the modification to which images are subjected, after being taken up in the memory, is in the direction of the beautiful. Vischer speaks of their being polished and brightened by mutual contact. In another place he quotes Hegel, and says that the change is ascribable to the fact that the objects thus apprehended are made to partake of the infinitude of the mind. Ruskin has expressed the fact thus: "There

is an unfailing charm in the memory and anticipation of things beautiful, more sunny and spiritual than attaches to their presence; for with their presence it is possible to be sated, but with the imagination of them never."*

The fact that the fancy thus improves and exalts its images serves to explain much that otherwise would fail to be understood. It is well known that with many persons the contemplation of an unfinished work of art affords much more pleasure than when completed.†. All are aware of the fact that a voluptuous representation is more effective for evil when a part of the object is concealed. A deed supposed to be performed behind the scenes is often more impressive than if it were to take place before our eyes. The fancy is permitted to make its own pictures of the murders perpetrated in Macbeth, and thus the feeling of the sublime, in this way aroused, is more intense. The force of the aposeopsis, one of the most effective figures in rhetoric, becomes evident in the light of this mysterious qualification of the fancy.

Ruskin regards it as "one of the most glorious gifts of the human mind, making the whole infinite future and imperishable past, a richer inheritance, if faithfully inherited, than the changeful, fleeting present." He adds that "it is one of the many witnesses in us to the truth that these present, and tangible things are not meant to satisfy us."‡

* *Modern Painters*, Vol. II., p. 188.

† "As interesting as any of these relics was a large portfolio of old drawings, some of which, in the opinion of their possessor, bore evidence on their faces of the touch of master hands. Very ragged and ill-conditioned they mostly were, yellow with time and tattered with rough usage; and in their best estate the designs had been scratched rudely, with pen and ink, on coarse paper, or, if drawn with charcoal or a pencil, were now half rubbed out. You would not anywhere see rougher and homelier things than these. But this hasty rudeness made the sketches the more valuable. * * * * The charm lay partly in their imperfection; for this is suggestive and sets the imagination at work; whilst the finished picture, if a good one, leaves the spectator nothing to do, and if bad, confuses, stupefies, disenchant, and disheartens him."

Marble Faun, Chap. XV.

‡ *Modern Painters*. Vol. III., p. 139.

The relation sustained by this phenomenon to art deserves a passing notice. The principle evidently requires what is called idealization. On the one hand the artist is spontaneously prompted to represent objects taken up into the fancy in a fairer and more pleasing form than the one in which they were originally received. But more than this, in virtue of the principle under consideration the beholder demands that the reproduction be purer and more exalted. This is illustrated in the case of portrait-painting. At first it would be supposed that the task of the artist is to copy exactly and minutely all that the face of the sitter presents to the view; and accordingly that the essential merit of the work consists in the precision of the imitation. A painter by the name of Denier, some of whose portraits are found in the Louvre, has made himself celebrated by this kind of elaboration and care spent upon them. Every vein, wrinkle, and freckle are subject to the scrutiny of the microscope. No visitor looking for the beautiful of art stops long at these pictures. They displease and disgust. They are regarded merely as matters of curiosity, and, by artists particularly, as negative illustrations of the important principle that art is not designed to furnish mere copies of nature. Nor in departing from a method of this kind dare the fancy be said to falsify. For the true character of a man may disappear as much under such treatment as this as in the hands of an artist who takes indefinite liberties with his subject.

It is evident, accordingly, why art does not and dare not pretend to avoid flattery; for more is demanded of it than nature immediately furnishes, and the artist can be true to the essential nature of the object represented when he is true to his native impulse to set it forth in more perfect conformity with that ideal of it which prevails in his own mind.

Sir Joshua Reynolds expresses himself on the subject as follows: "The true student will leave the meaner artist servilely to suppose that those are the best pictures which are most likely to deceive the spectator. He will permit the lower, like the florist or collector of shells, to exhibit the minute dis-

criminations which distinguish one object of the same species from another; while he, like the philosopher, will consider nature in the abstract, and represent in every one of his figures the character of its species." * He assigns as a reason for this the fact that "the fine arts, in their highest province, are not addressed to the gross senses, but to the desires of the mind, to that spark of divinity which we have within, impatient of being circumscribed and pent up by the world which is around us." †

B. Expositive.—There are few subjects connected with art which are more deserving of consideration than the activity of the fancy in seeing and unfolding the significance of external realities. The same high authority just quoted insists upon it that the great object and the point to which the artist's studies must be directed is "the art of seeing nature." None of the faculties of the human mind has received so much attention

* *Third Discourse.*

† *Twelfth Discourse.* It may seem strange that Hazlitt, himself a painter and a delightful writer on art-criticism, should charge his distinguished and most estimable countryman, Sir Joshua Reynolds, with inconsistency and folly in holding "that all beauty, grace and grandeur are to be found, not in actual nature, but in an idea existing in the mind," and "that there is nothing worthy of the contemplation of a wise man but that ideal perfection which never existed in the world, nor even on canvas." He further says that "Sir Joshua appears to have imbibed from others (Burke or Johnson) a spurious metaphysical notion that art was to be preferred to nature." See his Essay on Sir Joshua's Discourse. The fact is, that he misunderstands and exaggerates Sir Joshua's statements, and that he himself is as liable to the charge of self-contradiction. In his essay on Poussin he writes as follows: "To give us nature, such as we see it, is well and deserving of praise; to give us nature, such as we have never seen, but have often wished to see it, is better and deserving of higher praise. He who can show the world in its first naked glory, with the hues of fancy spread over it, or in its high and palmy state, with the gravity of history stamped on the proud monuments of vanished empire—who, by his 'so potent art,' can recall time past, transport us to distant places, and join the regions of the imagination (a new conquest) to those of reality—who teach us not only what nature is, but what she has been and is capable of being—he who does this, and does it with simplicity, with truth and grandeur, is loved of nature and her powers; and his mind is universal, and his art the master art." From what Burke or Johnson, it may be asked, did Mr. Hazlitt "imbibe" his "metaphysical notions"?

and been so highly extolled by the modern apostles of culture as this insight into the disclosures made by nature to the soul of man. With Emerson, Carlyle and others, it would almost seem that a man is deserving of the name only in so far as he keeps his eyes open and gazes upon what is going on around him. One would suppose that they forget the statement made two thousand years ago by Plato (for whose opinion, by the way, they have the highest respect) to the effect that a man with his eyes shut is able to see the most. Ruskin ventures the following assertion: "Hundreds of persons can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion, all in one. Therefore finding the world of literature more or less divided into thinkers and seers, I believe we shall find also that the seers are wholly the greater race of the two."*

This gift of beholding objects in their symbolical import is the fountain and spring of all parables, fables and allegories. All the sober moralists, from Seneca down to Poor Richard of the Almanac, have turned it to account in inculcating their principles and pointing their precepts. It is this that furnishes the orator with the metaphors, the illustrations, and descriptive flights, which secure for him the control of the popular mind. It charges the brain of the mystic with what he proclaims as revelations from on high. Finally, it is the fancy in the exercise of this prerogative, that finds material for volumes of poetic and romantic literature whose number and variety are bewildering to contemplate.

Few will deny that all external realities are declarative of something different from themselves and underlying them. Far as Herbert Spencer goes in the direction of materialism, he grants that there is a principle or substance, call it what you will, of which material existence is the manifestation. This same philosopher refers to the etymological meaning of the word *phenomenon*, which is derived from the Greek verb, signi-

* *Modern Painters*, page 268.

fying "to show." The view of Plato and Ruskin, accordingly, is tenable, that objects are beautiful in proportion as they reveal the divine. It is the presence and power of the Creator, that the gift in question enables us to behold. This endowment is active, in its degree, in all the stages of intellectual development. It is not wanting at the dawn of reason, nor in the dullest mind. It recognizes, however dimly, in every thunder-clap the overpowering potency of the divine will, in every breath of balmy breathing air, the divine love, and in the starry heavens, the divine infinitude. But where would the chapter end?

The fact that small things as well as great serve the same purpose is expressed in the following language by Cousin: "If from man and the animal we descend to the purely physical nature, we shall still find beauty there as long as we find there some shade of intelligence, I know not what, that awakens in us some thought, some sentiment. Do we arrive at some piece of matter that expresses nothing, that signifies nothing, neither is the idea of beauty applied to it? But everything that exists is animated. Matter is shaped and penetrated by forces that are not material, and it obeys laws that attest intelligence everywhere. The most subtle chemical analysis does not reach a dead and inert nature, but a nature that is organized in its own way, that is neither deprived of forces nor laws. In the depths of the earth, as in the heights of the heavens, in a grain of sand as in a gigantic mountain, an immortal spirit shines through the thickest coverings. Let us contemplate nature with the eye of the soul, as well as with the eye of the body; everywhere a moral expression will strike us, and the forms of things will impress us as symbols of thought."*

It is true not only that the lowest orders of created existence, as they must bear the stamp of the Creator's hand, must likewise reflect His character, but that, as the world is a cosmos, and all the parts organically related, the lower must in some sense point to and promise the higher, and thus by suggestion to comprehend the whole. "It is this cosmical quality,"

* *True, Beautiful and Good.* Sec. vii.

according to Emerson, "a power to suggest relations to the whole world, and to lift the object out of a pitiful individuality, that constitutes a thing beautiful."* Accordingly one of the most legitimate and essential functions of the fancy is to see into the soul of nature, of which the universe is the full expression, but which is, in some sense, present and manifest in every part, that soul which must be regarded as the on-going and actualization of the divine creative word, and as such the revelation of the divine thought and will.

This leads us to the consideration of another form or species of idealization, which grows out of what, for the sake of distinction, we have called the expositive activity of the fancy. We have seen that one mode of idealizing consists in so representing an object that the real essence or truth underlying it may appear. But the method now under consideration consists in this, that an object is set forth in such a way that it distinctly points to and reflects what is apart from, and outside of itself. Coleridge was one of the first writers in the English language who brought this principle to light. He expresses it thus: "It has been before observed that images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not themselves characterize the poet. They become proofs of original genius, only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion; or when they have the effect of reducing multitude to unity, or succession to an instant; or when a human and intellectual life is transferred to them from the poet's own spirit,

Which shoots its being through earth, sea or air." †

Many persons will agree that it is legitimate for the artist to modify an object, so as to make it appear, according to the maxim of Raphael, "as nature intended it should," that is according to its own idea; but will deny his right to change an

* *Essay on Beauty.*

† *Biographia Literaria.* Chap. xv.

object in such a way as to make it the expression of his thoughts and feelings. One step in the direction of idealization is admissible, but the canon must be insisted upon that art must be faithful to nature. It is agreed that all things, however distant from each other, are still so connected and related that they bear traces of mutual resemblance. It is well-known that ability to perceive these is the essential element of that form of poetic talent, which is fruitful in metaphors and similes. The star may be compared to a daisy, and the daisy to a star. In the parable of our Saviour, the kingdom of heaven is likened unto a grain of mustard seed, and to the leaven which is put into the meal. As a lively fancy may be said to consist in a quick insight into these points of similarity, the artist in possession of it will feel at liberty to modify any object in such a way that such resemblance may the more distinctly appear. Strange as it may seem, Ruskin, who makes a distinct profession of naturalism over against idealism, still asserts that "great art is produced by men who feel acutely and nobly, and is in some sort an expression of this personal feeling."

No one will pretend to draw the line at which true artistic realism ends, and at which arbitrary idealism begins. But it is certain that the fancy will not go astray if it confine itself to what we have called expositive work; and certain also that in doing so it has a vast field of most valuable activity.* The

* "Her divine skill taught me this,
That from everything I saw
I could some instruction draw,
And raise pleasure to the height,
Through the meanest object's sight,
By the murmur of a spring,
Or the least bough's rustling,
By a daisy whose leaves spread
Shut when Titan goes to bed;
Or a shady bush or tree;
She could more infuse in me
Than all nature's beauties can
In some other wiser man."

—G. WITHER quoted by Wordsworth.

artist is true to nature, and to the particular object, so long as he makes it the means of expressing those thoughts and feelings which it evidently suggests and inspires. His work is much like that of the mystic. The latter, however, interprets nature in a stereotyped way, and according to a pre-conceived theory. He sees a symbol in every object; but he fastens upon each its own meaning immovably and inseparably. The artist, if true to his calling, will allow nature in a free and unrestrained manner to tell its own tale, to prove its own emblematic significance of what is highest and noblest in the spiritual world, in a word to be its own commentary in conveying to the hearts of men the lessons of infinite wisdom.

But the fancy is not that profound, serious and exhaustive faculty which accomplishes all that art demands of the human mind in the treatment of the single object. Its chief failing is undue self-reliance. It is not so willing to be led by what it finds outside of itself, as to make what is outside subservient to what proceeds from within. Ruskin calls it one of the hardest-hearted of the intellectual faculties. It is ostentatious; not so much anxious to allow the glory of nature to be beheld as to cause its own glory to appear behind the charms of nature. It deals, as has been said, with the surface of things, and failing for the most part to reach their true meaning and life, it is often capricious, delusive and self-contradictory. Hence we ascribe to this faculty, and designate as fanciful, so many things belonging to the sphere of mere abstractions, of which, at the opening of his *Ars Poetica*, Horace gives us an example, compares them to a sick man's visions, and adds:

"Spectatum admissi risum teneatis, amici?"

C. Compositive.—The fancy calls up the images which it has received, attaches to them the meaning which they seem to convey, or modifies them according to the light in which it regards them, and then, by selecting and combining them, forms of them a new whole. Thus it elevates objects to a higher plane of beauty and indefinitely adds to the number. It may be said to create for itself a new world.

In this invented world the mind may live, whatever be the surroundings of the body. In the midst of life we may thus live another life. With men in general it is, however, by no means one of beauty. It may be elevated above care and distress, and consist of fulfilled wishes and hopes; or it may be one in which we find ourselves in contact with the imps, like those of Macbeth, whose name is legion, and whom Mephistopheles calls "his own little ones."

In the case of the artist, the new-formed, fleeting world is by no means always pure and fair. As in the exercise of the fancy every man is in a sense an artist, so the artist's fancy comprehends in it all that is involved in that of every other man. Emergencies will arise when he must give himself over to concern about his material and physical well-being. These will determine the character of his day-dream. The reality and earnestness of life will come up in distinct pictures before his mind. As a man, too, he will enter into problems of practical and scientific interest. Impressed with their significance and anxious as to their bearings, he will allow them at times to absorb and determine the direction of his mental activity. Vischer says: "he lives a fuller life than the masses, and his works bear witness to a deeper sympathy with the nerves of the universal life, with that which takes hold of us, which agitates us, and which engages the inner man with a thousand inquiries. He seems to be one with the life-blood of humanity, and his heart widens itself into the heart of the world. * * * Still this does not constitute the poet; and though we are acquainted with his agitated heart, we as yet know nothing of the mystery of the form into which he has so moulded the pathologically agitating, that it has lost its pathological sting."*

* *Æsthetics*, Vol. II., § 389. "The artist must not only have looked about him to a great extent in the world, and have acquainted himself with its external and internal phenomena, but he must have allowed much of what is momentous to have passed through his own breast; his heart must have been captivated and agitated; he must have lived through and worked through much before he is in a condition to unfold in concrete images that in human life which is purest and most profound."—Hegel. *Æsthetics*, Vol. I., p. 364. "It was a time of fierce

Although these are not the forms of the fancy which distinctively characterizes the artist's mind, it is apparent that they constitute the necessary background for artistic work. As elements of real life, they may be said to disappear; but they are sublimated into a nobler order of being, and as such are the tributaries to, and necessary support of, all genuine creative productivity. The bent of the artist's energies is in the direction of the construction of new composite forms, which will meet those demands which the beautiful alone can satisfy.

In bringing together different objects of nature it is supposed that figures will be more impressive than ordinarily found, and their significance deeper. In making its combinations the fancy for the most part relies upon its own strength, and, self-determined, carries out its own purposes. Still, conscious of its weakness and liability to utter failure, it is often found experimenting and resorting to rules. It will take out at one place, and put in at another, having some principle like that of sympathy, harmony, or variety, before its eyes; and by attending to all the minutiae, may succeed in producing a work of art which will pass as respectable, and even meritorious.

Take the case of a musician. An original melody occurs to him. He seats himself at his piano and tries to reproduce the theme. The instrument does not return it by any means in the form in which at first it presented itself to his inner ear. But he changes a note here, and adds or omits one there, and remembering the rules of melody, he must at last reach a result which will satisfy his own judgment and that of others. He

passions and sudden tragedies, of picturesque transitions and contrasts. It found Dante, shaped him by every experience that life is capable of—rank, ease, love, study, affairs, statecraft, hope, exile, hunger, dependence, despair, until he became endowed with a sense of the nothingness of this world's goods possible only to the rich, and a knowledge of man possible only to the poor. * * * In 1274 occurred what we may call his spiritual birth, the awakening in him of the imaginative faculty, and of that profounder and more intense consciousness which springs from the recognition of beauty through the antithesis of sex. It was in that year that he saw Beatrice Portinari."

—James Russel Lowell, *Essay on Dante.*

will then proceed to the harmony and will work in the same uncertain way; but as he can find rules here to guide him he need not be so fearful as to ultimate success. In passing over to the development of his theme there is the widest room for choice. He may give himself over to the guidance of a wild and arbitrary current of suggestions, such as usually characterize the rhapsody or capricioso; or he may adopt some traditional schemata and follow them out according to such rules and methods as he may have prescribed to himself.

The danger to which the fancy is exposed lies in its fondness for self-display, and at the same time in a readiness, in order to accomplish its end, to resort to means least of all consistent with the air of self-dependence which it assumes.*

The great mass of productions in all the spheres of art originates in this way. Much that is valuable is to be ascribed to the labor of the fancy working in its own sphere. Artists who occupy a high niche in the temple of fame have in the employment of it added lustre to their reputation and conferred lasting benefits upon the race. But the artist who deserves to be called really great, cannot confine himself to the kind of work which has been described. He will not deceive himself by supposing that true ideals of beauty can be produced by that faculty of the mind which is likely to work capriciously at one time and mechanically at another; but being well aware in what genuine artistic grandeur consists, he is conscious of the fact that the intellectual function to which, as its source, it is to be ascribed, is one of higher dignity, vaster potency, and more comprehensive grasp.

* Some of the Germans would say that the activity of the fancy is apt to run into a false subjectivism because it has not sufficient regard for the truly objective; and, likewise, into a false objectivism because it frequently employs the objective in such a way as that the truly subjective is not permitted to appear.

ART. IV.—CHRISTIANITY THE ABSOLUTE RELIGION.

BY REV. S. N. CALLENDER, D. D.

THAT which is first in purpose, is last in actualization. The householder finding the old mansion no longer suitable and sufficient for the growing wants of the family, proposes to himself, I will build me a new house. As the result of thought and counsel he has reached and formed a purpose. What does this purpose involve? As yet it is but a thought in his mind, but looking forward to and comprehending its ultimate actualization. In pursuance of this, first comes the conception and determination of a plan of structure, the style, dimensions, proportions, location and general surroundings. Then follows in growing detail the outward manifestation of the contents of the purpose. It may be the removal of the old building, with the marring and destruction of beautiful surroundings, unsightly excavation, presenting to the mere eye of sense, a scene of devastation and ruin. Following in course, comes the gathering together of material, deposited in seeming scattered confusion. Added to all this, there is the precedent and attendant contracting, purchasing and managing activity of the builder, and the multitudinous labor and toil of the mechanics, until at length by slow and toilsome degrees the purpose reaches its realization. Now all this was from the beginning involved potentially in the purpose as formed in the mind and will of the builder. In its light, each particular detail, however unmeaning and even destructive it might otherwise seem, becomes luminous with reason and intention, and the whole complicated and involved process is arranged in an ordered unity of design.

So with the building of the universe and all that is therein, God was moved to the work of creation by the good pleasure of His will. But it were well to pause just here, long enough to guard against the profane thought, that His pleasure was a

mere caprice, and His will an arbitrary determination, which might just as well have been something else, or have been withheld altogether. We speak of the counsels of eternity. The very idea of counsel involves reason. There was a reason for creation, deep, profound, eternal as the nature of God itself. Energy enters as an element into the constitution of will, and its manifestation is mediated by reason. There is a boundless, an eternal energy living in the core of the Divine Will. And would that energy not remain a mere everlasting potentiality, it must manifest itself. The Divine Will and Reason alike forbid such inactivity. Therefore we conclude that God was moved to the work of creation by the inner impulses of His own being. Not moved by any outward constraint, by the constraint of the elements involved in His will. He willed in accordance with the necessities of His will itself. That is, in accordance with "His own good pleasure." For necessity and good pleasure, are complementary factors in the true idea of freedom.

Like the householder then, God, from eternity, "before the mountains were brought forth, or ever He had formed the earth and the world," determined Himself to the creation of the universe. The Divine Will formed the purpose, the Divine Reason conceived the plan. Then in the Eternal mind it *existed* in the form of thought. Now thought, in contradistinction from mere fancy or dream, always involves reality—substance. Two elements enter into its constitution, viz. form, and contents or material. The form is contributed by the purely mental powers, acting in obedience to the laws of mind. It is consequently purely subjective. The content, is the matter which fills the mental forms, and unitedly realizes the true idea of thought. This last is not the product of the mental powers, but conditions their activity for the production of thought. These powers must ever remain dormant only as they are called into exercise by the presence of an object, which object is apprehended and shaped conformably to the laws of mind into thought. The object may, however, be destitute of reality, the

product of mere imagination or fancy. Thus any fancy may be seized upon by the mental powers, and fashioned into the form of thought, but it is void of substantial reality, and we are accustomed to say of it, "*there is nothing in it.*" It is a waking dream. If it were a true thought there would be some *thing* in it.

Thought, however, is reason in action. And what is thus true of valid thought, is equally true of reason itself. The same is true no less, of will as the fundamental base of being. Will is a dualism, comprising form and contents. The form holds in its powers and their laws of action. The content, is the substance which is made object, and is appropriated accordingly as content, thus actualizing the true idea of concrete will. The normal content of will is *the right—the good*. But the will-powers may turn away from *the good*, and make *the bad* the object and content, and thus fail as a totality to realize its idea, resulting in perversion and disorganization. But the will-powers being filled with their legitimate contents, namely, *the good*, the whole becomes a harmonious conscious unity, actualizing its normal idea.

Consciousness is an attribute of will. As such it involves the power to know—self-knowledge. Here reason emerges. But reason, like the will, is dual in its constitution. It comprises the power of knowing—the form, and the thing known—the content. In the absence of the thing known, the cognitive power must ever remain dormant, and only as the object enters into and fills this power, thus becoming subject, and constituting by the union an organic unity, do we reach the fact of actual reason. But reason as thus evolved, and holding in the consciousness of the will, finds its object or content in the content of the will itself, which content we have seen to be *the good*. This good now in becoming the content of conscious reason, becomes *the true*. It only remains henceforward that the remaining factor in will, which is power or energy, should, mediated by reason become filled, as form, with the contents of will and reason, as its own completing and unifying content,

that we have manifested to our view the harmony of perfect *beauty* in the triunity of personality.

This digression is in place to make good the claim above alleged, that all true thought involved a real substance. If now this be true of human thought, with what assurance of absolute truth may it not be affirmed of divine thought? Thus did the creative thought exist in the Divine Mind from eternity, not as an empty fancy, but a profound reality, drawing its substantial content, from the Divine Will as *the good*, from the Divine Reason as *the true*, and the Divine Energy as *the beautiful*. All this we repeat, existed in the Divine Mind from eternity, struggling so to speak, towards a projection and manifestation in its correlative sphere of time.

It was the utterance of this creative thought—the expression of it in phenomenal forms, which we denominate the work of creation. The thought is the inner, underlying essence of created being, the “thing in itself,” as Kant expresses it, while the sensuous phenomenon, is merely the form of its pronounciation, correlated as thought in ordinary speech to the spoken word as its embodied expression. “God said, let there be light, and light was.” Not that He uttered that word in the language of sound, as expressive of his determination, and then by the exercise of Divine Energy wrought the creative work as a sequel, but He spake the word in the *language of light*—the projected thought expressed itself objectively in the form of light. There is danger of missing the true conception of the manner in which God wrought the work of creation by dragging it down to the level of human handiwork. Man conceives the artistic thought, and then arranges and disposes the necessary material, ready to his hand, to give it expression. This is, however, merely constructing, building, not creating. Human language is in the form of articulate sound or sign, or in its wider sense, of constructed arrangement of pre-existing material. Creative language is in the form of phenomenal being. The hills and the mountains are syllables in the vocabulary of God; the sun, moon, and stars are His words, and all animate and inanimate

being, culminating in the spirit of man, are His connected discourse, all as a logical, organic unity—the utterance of His creative thought and plan.

There is but one great all concluding thought in creation, revealing itself progressively, from the first syllable in its chaotic beginning, to its last word in the glorification of the human spirit in the heavenly world. And through its whole stupendous revelation there runs the connecting spiritual bond of the plan of infinite wisdom, binding all together in the unity of a single purpose. It is the glorious proclamation of infinite love, as the outgoing of the contents of the Divine Will; it is the declaration of eternal wisdom and truth in the voice of Eternal Reason, while its thunder tones of power in harmony with the solemn mystery of vital sentient existence, bids the soul to bow in awesome reverence before that Almighty Energy which brooding over it all, marked all the lines of its order and beauty and inspired it with the breath of life.

The ultimate purpose in the mind of God, for conceiving the thought of creation and devising the plan, was the manifestation of His own abounding, glorious fullness. He would have the glories of eternal right and good, to shine forth. He would declare the riches of infinite truth. And from the exhaustless fountain of His life and being, He would make to arise living intelligences, finite indeed, but made in His own image and likeness, filled with the contents of His own fullness, that He might abide in them forever, as in the bosom of a realm, while they, ever loving, ever praising, ever glorifying Him, should with Him rejoice in the bliss and glory of an endless day.

The modus of the origin and production of the cosmos—the manner in which the Creator projected the creative thought into phenomenal being, is in this day commanding unprecedented attention. Although some theologians had previously alleged that the cosmos was an organic unity, culminating in man its conscious head, it was reserved for Darwin, by the enunciation of his doctrine of evolution, to arouse the philoso-

phical and theological world, and awaken the spirit of alarmed inquiry. The previously announced doctrine of organic unity was powerless to disturb the complacency of the old view, namely, that creation was a succession of isolated acts, looking indeed to a final cause, but still individualistic in themselves, and mechanically grouped according to the order of a common plan and purpose—it was powerless, because this old view still held, in some sort, to the faith of the Christian ages on the subject. But when Darwin and his followers announced their materialistic and infidel conclusions, the slumber was broken, and a call felt to examine anew its foundations, restate its premises, and revise its conclusions.

Over against the old view of separatistic acts of creation, Darwin alleged that the first few least complex organized beings came into existence by the creative fiat of Deity; and that from thence upward to man, including his intellectual, moral and spiritual powers, the whole succession of organic existences, was evolved out of this created beginning by the force of "residant energy and law," and fashioned by the plastic power of "natural selection and survival of the fittest." Darwin's view is dualistic, holding in the antithesis of spirit and matter, as appears in the Creator, and the creature with which his process of evolution commences. His doctrine has been subjected to more or less of modification at the hands of his disciples, which our present purpose does not require us to detail, until at last it has reached its last word in the monism of Hæckel of Jena. He dissolves after his own fashion, the antithesis between spirit and matter; illuminates the dark abyss of agnosticism by propounding the lucid doctrine of the eternity of matter, and in a way all his own, reaches his monism by a *mixture* of force and matter, which he tells us is an identification. He relegates the idea of a Deity to the category of superstition, and from the mighty contents of his spontaneously generated *moneron*, he *evolutionizes* the whole order of organized being.

Earnest Christian thinkers have asked themselves the question, is the doctrine of evolution all wrong? Is it wholly false or

only an error, having its elements of truth? Some reject it wholly. Others, and the number is growing, accept it with a theistic modification. In the March Number of the Princeton Review, for the current year, Prof. Le Conte, of the University of California, sets forth in an able paper the doctrine of *theistic evolution*. It breathes an earnest religious spirit, and is filled with jealousy for the honor of God, as the Creator of heaven and earth. The Professor is a theistic evolutionist, and the object of his article is "to disentangle evolution from unnatural alliance with materialism." He accepts Darwin's views as to the first appearance of life, the first appearance of reason and moral sense, the origin of species by derivation and transmutation, etc. He holds that the changes of evolution are effected "by forces residing in the thing evolving," and denominates them "resident or natural forces." He does not however think that these natural forces are resident in such sense that they are independent, efficient, self-acting agents, but that "in an important sense they must be regarded by the philosophical thinker, as the ever present, all pervading, everlasting energy of Deity." He further adds in another connection "supposing there be such an intimate relation between man's spirit and the anima of animals, the vital principle of plants and the chemical and physical forces of inorganic nature, yet in the evolution of man's spirit from these lower forms (as in all evolution at certain stages of development or planes of elevation) new capabilities and powers suddenly appear. Such a critical period, such a birth into a higher plane, occurred with the appearance of man; and the essential characteristic of this new birth was the capacity of independent life or *immortality*." He also says in speaking of the law of evolution as guiding "the development of the earth and its inhabitants through infinite time, from primal chaos to its present condition, no new law is seen, nor change of purpose, but the ceaseless activity of Deity is exercised in the *external unfolding* of the original conception."

The doctrine of theistic evolution, as thus expounded by Prof.

Le Conte goes far to enable one to class the general theory of Darwin in the category of error rather than the false. But with all that, is the Professor's theory, it may well be asked, above criticism? We think not. If we mistake not the usually accepted idea of evolution or development is, the emergence of the contents of the thing evolving according to its own immanent law. Nothing can come forth but what potentially exists within it, and proceeding regressively until reaching the germinal beginning, we find all and every thing that can in any possibility be evolved from it. A "new birth," involving "new capabilities and powers," can never take place, without a new impregnation from without. If this be correct, then must the Professor hold that in the bosom of the very first existence which arose into being in response to the creative word, there existed potentially the universe with all its possibilities. It was all there. There existed the cosmos in germ, and required only the evolution of its contents through the action of its own "resident and natural forces." True these forces are not "independent, efficient, self-acting agents," but are "the ever-present, all-powerful, everlasting energy of Deity." But they nevertheless are the limit and norm according to which the energy of Deity acts, and according to the hypothesis there is no room for deviation or addition. How then would he wish to be understood when he says as above quoted, "at certain stages of development or planes of elevation new capabilities and powers suddenly appear?" The appearance of man was such a critical period. Where did these "new capabilities and powers" come from? Were they a creative addition to the contents of the already existing cosmos, or were they latent in the whole succession of organized beings which preceded man? If this last, then was the ape a man in possibility in body, soul and spirit, and it is a trifle hard to see why we should deny him immortality, as possessed of latent soul and spirit, and so along the line of his progenitors. If on the other hand these "new capabilities and powers" be accepted as creative additions, the whole current theory of evolution fails.

So then it would seem that in neither case can the "working hypothesis" of evolution, whether theistic, in the sense we have just been considering, or materialistic, endure the alembic of analysis. But it would be going too far to discard it entirely, as the negation of truth. That it is incompetent for the task which it proposes to itself, namely, to furnish a satisfactory scientific expose of the origin and conservation of the world, may be fearlessly affirmed. Its underlying principle is a true one, but its attempted illustration is erroneous. Its truth is its fundamental assumption that the world is an organic unity, bound together by the bond of a common vital energy, and conserved by the persistence and efficiency of this energy. In this regard it is fatal to the old conception of individual, isolated acts of creation, and mechanical construction or up-building of the universal order. And the sooner its dictum in this direction is accepted, the better for the fortunes of the philosophical and theological world. But as soon as it attempts to signalize its principle by the application of the strictly scientific method, it impales itself as we have seen, upon one or other of the horns of a fatal dilemma.

The vice of evolution consists in mistaking the nature of the bond of union, which it rightly discerns as running through and binding together the whole order of organized being. It conceives this to be the *natural and material forces* which reside in these beings themselves. And it accounts for the advance movement and manifestation of higher organization by the "working hypothesis" of "natural selection, and the survival of the fittest;" or in case of theistic evolution, by identifying these forces with the energy of Deity, yet not so as to leave room for any increment of direct creative efficiency. What both these views fatally involve, we have seen above. Such then is not the nature of the true and actual bond of cosmical union. It is instead, the underlying, informing creative thought. And the rising advancement and higher organization are the manifestation of the plan and purpose, by which the divine thought is progressively led forward to its full revelation.

The whole cosmical order is but the complex word of this thought, uttered whether in spirit, animal life or granite rock, while the plan conceived by infinite wisdom in eternity is the norm of its progressive evolution.

How now are we to conceive of this creation as coming forth from God? Not thus. That in the beginning God uttered the microcosmic word, pregnant with the whole creative thought, and that through the cycles of time this thought is ceaselessly evolving its contents, by its own self-acting energy, but the rather, that this divine thought is progressively streaming forth from the mind of God, and through the ages uttering itself in the syllables of successive existences, determined by the plan and purpose, which as an in-forming norm shapes and fashions it all. Like the light upon the canvass from the camera, while as yet the preparation is progressing, and the focal adjustments are being effected, only a chaos, "without form and void" is produced. But as intelligence works its will, does this chaos seemingly develop a growing change, lines and proportions emerge, light and shade reveal themselves, in orderly growing progress. Until at last the thought and plan, lodged in the source of emanation, reveal themselves in the harmony and beauty of its appropriate pictorial language. So does the creative energy go forth from God. In the beginning diffusing itself abroad in chaotic indistinctness, for the establishment of the arena and the laying of the foundations of the intended edifice. And the thought still streams forth, bearing in its bosom its own uttering, creating energy, revealing itself under the inspiration of the divine plan in successive forms and relations, all instinct with its final cause and purpose. Each preceding stage is a preparation—the maturing of a bosom of conditions for the organic order which is to succeed it, and when so matured there is creatively implanted into it the germinal principle of this succeeding higher order, which striking its roots into its prepared soil, and drawing thence its nourishment, in its turn moves onward in the way of development to prepare a similar bosom of conditions for the order

which is appointed to follow. All along the course of the organic development run lines of relation, and types of structure foreordained by the plan, binding together the whole from beginning to end in the unity of a common thought and purpose, until at last it is brought to its culmination in man, as its organic, conscious, microcosmic head.

As for the conservation of the world, once ushered into being, it may be said that the same creative energy streams forth from its eternal fountain. But now instead of immediate creative utterance, it reveals its presence mediately through the laws and forces resident in organized existences. These were of course at first lodged in them in accordance with the eternally predetermined plan, and they are now the forms in the creature which are filled and made operative by the unceasing inflow of the divine efficiency. The purpose of God from the beginning required the existence of an innumerable host of sentient and intelligent beings. These He might have called into immediate or successive existence by an unmediated act of creation, as He did the progenitors of the several lines. But it pleased Him to order in His plan the provision for the mediate perpetuation of these lines, and the multiplication of their members.

There *is* then an evolution in a certain sense, in the creative process. But not in Darwin's nor yet in Prof. Le Conte's sense. They would have us believe that the perfected picture upon the canvass is evolved out of the chaos produced by the preparatory adjustment of the camera. Whereas it would have ever remained a chaos, but for the continued increment of thought and light raying forth from their fountain. The true idea pertains not to the formation and resident forces contained in the creature, but to the living, substantial thought—the organic plan of which creation is the expression and revelation. Revelation is the better word, in view of the technical sense with which the word evolution has come to be invested.

But we have dwelt too long upon the current theory of evolution. We were led into this train of remark by its close and

unfriendly relation to the theme in hand. What we have said above may serve to draw the line of separation over against it. Our present object is to emphasize the thought, that the cosmos is an organic unity of thought and purpose—that it is held together not merely by the relations of juxtaposition and accidental correlation, but by the vital tie of substantial thought in its full realistic sense. And in endeavoring to illustrate the world engrossing contents of this thought, it may be said, that inorganic matter in its crude form, serving as an arena, finds its meaning and reason in the purpose for which it was created and wrought into form, and constantly looks upward toward its realization; that its qualities and attributes, whether mechanical or chemical, are lodged in it as a provision for a higher form of existence; that the vegetable kingdom finds its possibility in these antecedents, and in its turn becomes a preparation for a more advanced form of being; that this in its order is intended as the provisional base for the animal kingdom, to be appropriated by it as its appointed heritage, and the possibility of its existence, and this too from its lowest and least complex to its highest and most perfectly organized form in human corporeity. Each lower form is a provision and prophecy for a higher, related to it not only by outward adaptation, but by inward constitutional structure. All through the involved world-order, from its base in inorganic matters to its apex in man, run lines and types of structure, skillfully adapting mechanical and dynamical principles to the service of vital organization, at first crude and rudimental, but growing progressively more elaborate and nicely adjusted until finally it actualizes the prototype in the creative plan. Through all this process there is to those who have ears to hear, an unceasing protest, and a prophetic, upward struggle towards the ideal of its completion. Not then as Darwin would have it, that the growing completeness of the same type of structure discernible in the ascending scale of organized beings, is due to the resident evolving forces, spontaneous variation, etc., and fixed in continuance by the laws of “natural selection and survival of the

fittest;" but that with the incremental outflow of creative energy, there is a growing fuller revelation of the type, predetermined as the best, and incorporated as a factor in the creative thought and plan. Thus onward progressively through the vast cycles of time, till the last microcosmic word was uttered in man.

In such manner did God work and ordain the order for the ultimate and eternal manifestation of His glory. In man is completed the immediate creation, and it remains now that the creature move forward in obedience to its innate laws, animated by the life and energy which can proceed alone from God, until brought to its final completeness, it will forever be the habitation of His throne and the bright effulgence of His glory.

But in the creation of man there was introduced an element previously withheld, except in the case of the angelic order. Man, in the image of his Maker was endowed with will. Only as thus endowed was he competent for the ministry allotted to him in the grand scheme. For only could a free moral intelligence become the abode for the indwelling divine. It raised him to an eminence at once glorious and awful. He might by his own self-determination maintain forever his high estate, but it was equally given him to forswear his heavenly allegiance, and plunge himself into the abyss of death. And sad to say, as all mankind only too terribly realize, this last was his mad, disastrous choice. With uplifted hand he struck asunder the bonds which held him in his moorings in the divine favor, and dragged with him the whole order of existence of which he was the organic head, into the wild tempest of disorganization and ruin.

As we have already seen it was man's prospective abode upon the earth which determined its structure and furnishing. The sun, moon and stars, the atmosphere with its nicely adjusted elements, the varied seasons, the divisions of land and water, the ten thousand treasures embowelled in the earth, the vegetable kingdom, and the whole realm of animated nature,

all were ordained with direct reference to man, and all are included in the one comprehensive creative thought of God, of which man is the final word. All the properties of matter adapted to nutrition, from the soil of the earth up through every department of nature, accumulating in growing nameless wealth, all are appointed as an offering to the wants of men. The very elements of nature owe him their allegiance, and hold their mighty energies as subservient to his necessities and pleasure. The whole creation in unison with the ordinance of God proclaim him its rightful lord and head. All things were made for him, that he by their use, and they by his ministry, might accomplish the end of their being. Bound thus in the unity of an organic whole, it is easy to see that nature must necessarily share in the fortunes of man, its vital and volitional head. When, therefore, he precipitated himself from the proper orbit of his being, and disrupted his normal relations to God, the result was not only the breaking up of the subjective order of his person both in body and soul, but equally his constitutional relations to the world, and disjointed and disorganized the whole organism.

The overthrow and failure of the original design were immediately and prospectively immanent. And so far as resource of whatsoever kind, yet remaining to man and nature, was concerned, the disaster was an accomplished and remediless fact. The movement now instead of towards the development of the contents of the creative thought, and the full final manifestation of the glory of God, was, through collision, conflict and disintegration, towards the appalling abyss of destruction and death.

It was to avert this dreadful disaster and rescue man and nature, but primarily to conserve, and upon a higher plan to actualize the original purpose of creation, that the Eternal Son of the Father became incarnate—it was that through the offices of His suffering, conquering ministry, He might atone for human guilt, overcome the dominion of the powers of darkness, and reinstate man in his normal relations to God and His holy purpose.

The assumption of humanity by our Lord Jesus Christ, comprehended all that was in man—his whole microcosmic contents, as creatively endowed. The entangled vital lines of correlation which ramified the entire realm of his nature were unravelled and re-adjusted. And now again in the bosom of the Kingdom of God, proclaimed from the eminence of victory over the powers of death and the grave, the heavenly powers though lodged in earthen vessels, and in the midst of increasing conflict with the powers of evil, are moving forward toward the realization of all that God proposed at first. This Kingdom, which is the Church of Christ, must not therefore be regarded as a new and unrelated device for the rescue of the individual man from the ruin of sin, and death in the eternal world, but rather a new-creative apprehension of all that was comprehended in the original creation, with all its powers, forces and relations looking to its final cause. It is henceforth the embodiment of humanity raised to union with the divine, and as such comprehends within itself the meaning, and is the light of the whole world. The world therefore stands related to it as the body to the head—as means to their end, and rightfully owes it its undivided allegiance and the tribute of its last resource. Like in an earthly kingdom which is but a type of the heavenly, the dominion extends not simply to the person of the human subject, but equally to his powers and possessions, to the extent of public and eminent domain, and if needs be to the extremity of the sacrifice of life itself.

From this point of view we may learn the meaning and significance of man's earthly life and mission. He is called into existence by the divine energy working through ordained agencies and laws. He is born into the midst of the conditions of growth and development, provided before he was made, and the necessity for which inheres in the structure of his being. He bears in his person the title of a lien, which lien through a thousand lines of rights reaches down through the whole diversified organism of nature, and he holds the claim of a universal tribute. But in him abides not an ultimate sovereignty. He

himself stands subject to a higher power. His consciousness bespeaks his presence in the bosom of an economy wider far than the dreams of his individuality, and from the depths within him there rise up protestations of an absolute sovereignty. The inner voice bears him witness that the wealth of his earthly heritage is not all his own, and admonishes him of his relation to it as a steward for a purpose reaching into the spiritual world. It were wise then that he ask to know what is the true meaning and purpose of his investiture, and by what rules of wisdom he may fulfill the office of his ordination. The Church as the body of Christ, is the habitation of God's Spirit of wisdom for man here below. Her portals he may enter, and there in that holy place, voices from the heavenly world will teach him the meaning of this earthly life, its duties and its destiny.

The upholding and continuance of the present temporal order, is for the promotion and gradual realization, in the midst of conflict with opposing powers, of the issues involved in the Church, and history is the form in which the universal movement is pressing to its full actualization. For the Church as the head and fountain sends forth its regenerating energy to the ends of the earth. Man is the individualized expression of its divine human contents. He is the steward of its manifold resources, and it is for him in the right use of his intelligent activities to use them in their appointed service. It is a mistake, therefore, of the first magnitude to imagine, that in any possibility, humanity can be elevated, true history conserved and the world made to reach its high destiny, by any means whatsoever, as divorced from the unity of efficiency and design of which the Church is the head. Humanity sundered from the divine, loses all its regulative force and balance, and the driving of its mighty disorganized enginery, can but entail misery and the disruption of death. The natural mind has no power to see this fatal issue, and with the "modern scientist" now in the lead, it is driving headlong towards it. But the flow of history is still onward to its appointed goal, by the force of a consecration which no obstruction or diversion can annul. Science may forswear its

allegiance to Christianity. But what is science but the rational apprehension of the structure, forces and laws of nature. The very fact that they are susceptible of a rational apprehension, bespeaks their rational base, and infallibly consigns them to their place in the manifold contents of the cosmical organism. In any scientific investigation, how successful soever the endeavor in all other regards, if the indwelling design is missed, the real meaning is missed, and the key to the fact of existence is wanting altogether. The office of science is precisely to trace the lines of relation and correlation as these from the extremest circumference, converge toward their common centre, and merge their impersonal into the personal reason of man. It is not therefore simply the hand-maid of religion in the sense of an outside tributary, but it is a factor, an office in the body of Christianity itself, and only as it is conscious of this fact, and true to its ministry, can it be true to itself and its holy calling. Scientists, as they delight to call themselves, may in consequence of the ethical nature of man, seek with adulterous intent, to lure her from her lawful allegiance, and drag her into the mire of prostitution, but anything of true value which she may *evolve* in the days of her seduction, will be conserved, for she will return again like the Magdalene, and be purged and be cleansed.

With equal truth may the same claim be alleged in behalf of the wider domain of intellectual development and culture in the midst of which science stands. Reason, as has already appeared is not the fundamental base of personality. This dignity pertains to the will. Reason grounds itself in the will and emerges in the form of consciousness, which consciousness as form finds its contents in the content of the will itself. That which is *the good*, as the content of will, becomes *the true* as the content of reason. The reason therefore draws its power of efficiency from the will. It ought to be clear then to a very cursory reflection, that there cannot in any possibility be a normal development of the contents of reason, without at the same time evolving their ethical character as the contents of the will. The

true must always in its full completed form, be good absolutely. And just as certain as at any time we may imagine that we have evolved the true, which is not permeated and leavened and conditioned by the good, so sure we may be that we have in hand an abnormal monstrosity. It would be as bad, yes worse, than a precocious development of memory, with the powers of judgment and logical generalization inefficient. Here memory would overwhelm and stifle the voice of judgment, and passion enslave the logical faculty. Such a mind would be one-sided, and its movement in the course of civilization and history, would be like that of a lop-sided kite in the air, (with which in our boyhood days we were all familiar) darting tangent like to its destruction, or wildly revolving upon its own centre to the utter confusion of its adjustments, and the total defeat of its purpose.* The imagination therefore which is so widely entertained at the present time, and so injuriously acted upon by our civil powers, that secular education is competent to conduct humanity in the true course of civilization and enlightenment, not to mention its higher spiritual destiny, is radically and philosophically false. Instead of this, the tendency is to the civilization of the later Roman Empire—to a vortex similar to the French Revolution.

But more than this. Even if the current theory of secular education were not philosophically false, and it were possible to incorporate in still larger measure than now obtains the ethical element, for it is absolutely impossible to exclude it altogether, even then the theory would be wholly incompetent to work out the problem and realizing man's intended destiny. The question as stated lacks the determining factor of the existence of sin and its consequent disorganization. Without the incorporation of this, every attempt at solution must result in failure. As a consequence of sin, passion, ascending from the lower department of soul, as contradistinguished from the spirit, has entered into the will as contents, overwhelming and enslaving

* This, in a general way, may serve as a key to unlock the meaning of the socialistic and communistic and nihilistic movements of the day.

the good. Not destroying it and at once casting it out, but standing related to it, as an overmastering disease stands related to the substance and functions of our bodily life. The will being thus corrupted, reason of necessity becomes corrupted, and receives for its content, instead of the normal good, this good as fatally vitiated by sensual passion. Any development of the reason therefore, which takes place, must be in a diseased and vitiated form, failing to illustrate justly the true, or to subserve the original design as embodied in man. The remedy therefore must begin with the seat of the disease in the will. This is precisely what it is the office of Christianity to do. By the operation of the Holy Ghost, the regenerative principle is inserted into the will, and its re-vitalization is the immediate result,—it is *born again*. The provision is thus made, and the way opened up for its entrance into the process of the development, in other words, for the sanctification of the whole man in body, soul and spirit. But this development is now to go forward in a spirit sadly enfeebled by sin, in the midst of environments unfriendly to its growth in holiness, all intensified by the presence and activity of diabolical agency. There must therefore be a haven of refuge, a home for the abode of this new life, a treasury of conditions for its inspiration and nourishment. And this bosom is the Church, the Kingdom of God on earth.

The true idea of education then covers the whole realm of human life, comprising the spiritual, the moral, the intellectual and the physical. In no one of its departments can it move normally towards its realization, except as in harmony and balance with the whole. And in that institute where the provisions for all this are to be found, there and there only is its legitimate home, there alone within its compass is the office for its ministry. This as has already appeared, is the Church of Christ. Education therefore in its broadest and all-comprehending sense, is a province, a department in the domain of Christianity.

In the course of this discussion it doubtless has appeared, that the modern theory of the state and its relation to religion,

so widely prevalent in this country, is sharply antagonized as false and wrong. We would not have it otherwise. This theory would have us believe that humanity is no more than an aggregation of units; that each one is in itself independent, and invested with certain *natural rights*, which define it against every other similar co-ordinate unit; that the original state is that of the savage, or as Darwin would have it, the anthropoid ape; that in consequence of the crowding of these multiplying units, conflict was engendered to the great detriment of individual rights, and the hindrance of continued increase and development; that as a consequence it was felt to be best for all interests concerned, that a portion of these natural rights should be mutually conceded, and delegated to a central organization, with powers to maintain and enforce them in behalf of, and upon all who entered into the confederation; and that thus government was originally a merely prudential institute. Whatever else may be said of this rationalistic theory, one thing is certain that it contemplates man simply in his natural, earthly estate, which fact alone makes it organically and fundamentally wrong.

As over against this theory we assert that man never was, nor was he ever intended to be such an isolated, independent unit. Nor can he ever be such except at the cost of the overthrow of his being in all its objective and subjective relations. Its radical vice is that it ignores man's spiritual nature and environments, and has no room in its compass for the potent and terrible fact of sin. It tries to give the rationale of the complex machinery of civil life, with its every component part loose and out of joint, with its balance wheel clean gone, and its motive power wanting altogether.

Government is no such merely prudential expedient devised to meet emergencies arising from the pressure of incidental causes. It is grounded in the organism of generic humanity, of which every man is an individualized exponent, and all bound together in the unity of a common life. The idea of the state therefore is involved creatively in the constitution of humanity,

and would necessarily have come to a concrete expression, even had not sin entered into the world. In what form it is needless that we conjecture. Sin is actually in the world, and it becomes us to accept it as a fact, in our inquiries.

In this view, government is a function in the constitution of humanity. And in common with all its co-ordinate functions, it shared in the disorganization of sin. It is consequently in so far disqualified for its original office. Its restoration to its place is absolutely conditioned by the regeneration of the whole economy in which it is a form of activity. But humanity in virtue of its hypostatical union with the divine in the incarnation of our Lord Jesus Christ, is raised from the ruin of the fall, to its relations of harmony with God. The way is consequently opened for the reinauguration of the normal exercise of its several functions. Government may then resume the duties of its office, but only is this possible in the bosom of this new-created order.

But we must bear well in mind the profound contrast which exists between the conditions, both objective and subjective, in the midst of which this new historical development moves forward, and those which attended the original creative ordination. Then the whole cosmical organism was attuned to the most perfect harmony and law, requiring only the free and favorable determination of the will of man, to set in motion the entire concatenation of normal activities. Now, the will regenerated indeed, but still enervated and perverted by the effects of sin, finds itself encompassed with an environment of lawlessness, and antagonized by the mighty potency of the kingdom of darkness. The necessities of the case therefore are vastly more than the simple development of the regenerated life as the ultimate interest, but this, involving at the same time, the readjustment of its terrestrial surroundings, the victory over its spiritual antagonisms, and its final healthful deliverance from the effects of its sinful disorganization and guilt. The mission of Christianity is then not only complete, in its last and perfect sense; that is, the evolving out of the

body of humanity, of the full manifestation of the Divine Glory, as at first involved in the creative thought and purpose, but this in such way as to carry with it the redemptive rescue of man from the power and evil of sin. It is consequently not only completive, but also redemptive—soteriological. Organized Christianity therefore, as the form of its historical development in the world; must necessarily comprehend this elemental force, and the exercise of its functions, must be colored by and give efficiency to this ministry.

From this view it is very manifest, that government as a function in Christianity, looks not simply to the completive development of man in his social and political character, but this as involving his deliverance from the power of evil which oppresses, and his protection against the danger and the wrong which continually threaten him. It is therefore at once peaceful and warlike; peaceful, as reaching forward towards an unobstructed actualization of its idea—warlike in the face of hostile intrusion and obstruction. For what is peace to the right is war to the wrong—the very same force which is conservative and helpful to the lawful, is destructive to the lawless. The power abides the same in both cases, but the results of its exercise are determined by the quality of the object it acts upon. Hence government is set for the praise and well-being of that which is right, and for the punishment of that which is wrong. As such it is at the same time conservative and soteriological.

We conclude then that the officer of government, the administrator of the law, is, when rightly considered none other than a minister of Christianity. For his office and functions are possibilities in this sin-smitten world, only because Christianity enfranchises them and invests them with efficiency. Outside of its realm, as we have above defined it, the very conception of government degenerates into absolute tyranny, and "might is right." To be certified of this fact, one needs but turn to the dark places in the world. Just in proportion as nations and races recede in their status relatively to the

religion of our Lord Jesus Christ, in the same proportion, is man dehumanized and made to approximate the animal, and government resolves itself into the irresponsible will of an inhuman tyrant. And so conversely, just to the extent that a nation is leavened with the sanctifying and enlightening energy of our Christian religion, is man raised above the disabilities of sin, and made to approximate his ideal as created in the image of God.

It is much to be deplored that the civil officer, the statesman and the legal advocate, should to the sad extent that actually obtains, be so oblivious of the relation which exists between their offices and Christianity. For the most part nothing short of absolute divorce will comport with their secular views. They would fain erect an impassable barrier between the two, just as if without the sanctions of religion and the life-forces which in the incarnation of our Lord were created anew in our humanity, such a thing as government, in our modern enlightened sense were not a total, helpless impossibility. Too many of them, like Esau are bartering the noble heritage of their office for their mess of pottage—are striving to transfer the holy altar of marriage, for instance, into the brothel of civil contract, and make merchandise of its sacred obligations and awful responsibilities in every petty divorce court—are sapping the foundations of the whole civil order, by contributing to the impairment of the obligation of the oath, in profaning its sanctity by blasphemous irreverence, and by undue and trivial frequency and brutal coarseness of administration.

That this infidel way of thinking has come largely to characterize our civil and political life, we are compelled reluctantly to confess. And should it prove true that this rationalistic tendency is to attain the power of eliminating the Christian elements which give substance and coherence to our social system, we may feel very sure that some revolutionary crisis is impending over us. For of one thing we may be infallibly assured, that to the extent that the conservative and soteriological elements of Christianity are eradicated from the life of

humanity in any case, to that extent is it hopelessly subject to the disorganization and lawlessness of sin, and it requires no prophetic vision to foresee that the issue must be sooner or later, disintegration and social ruin. But while as citizens we may see in this tendency just reason for apprehension as to the permanence and peaceful continuance of our governmental order, as Christians we need not feel our faith as to the ultimate outcome, in the least disturbed. God's original purpose as rehabilitated in the religion of our Lord Jesus, will and must come at last to its actualization, at whatever cost to human theories and governmental adventures. The princes and the potentates of earth are His ministers, and their power comes from Him. And though they know it not, and strive to walk in the way of their own pleasure, yet will it appear in the end, that in the issue in which they seek to antagonize most bitterly the divine purpose, they, like Pharaoh of old, are most efficiently promoting it, even at the expense of their kingdoms and their crowns and their lives.

But what we have now seen to be true of man as an intelligent and social being: viz., that the possibility of the realization of these interests is wholly and absolutely comprehended in Christianity, is no less true of his physical estate.

The world was at first created and fashioned and matured and furnished for man's temporal habitation and use. All things, organic and inorganic, animate and inanimate, were ordained for his service. The whole order was organically constructed and ripened as a bosom of conditions for his earthly life—for its growth and the accomplishment of its mission. It was animated with the vital principle of law, that it might necessarily bring forth for his supply and minister to his wants. All things were given into his hands to be enjoyed and used by him as a means to an end. An end however which reached beyond the preparatory realm in the midst of which he stood. But the sixth day of creation was not completed when Adam and Eve were made. It was but just begun. For man in the creative plan comprised not simply the original pair. Humani-

ty was lodged in this dual unity as a living organic life-principle, and it was to evolve itself through the ages until, in the multitude of rational intelligences which no man can number, should in the end be brought to its concrete actualization, that word spoken in the counsels of eternity—"Let us make man."

The union of humanity and divinity in the person of our Lord, did not as we have already seen, have the effect to break up man's vital relations to nature, but to conserve and re-establish them in so far as they had been deranged and impaired by sin, and thus open the way for the accomplishment of the original design. This now is moving forward in the way of a historical conflict in which man is called to a laborious co-operation. In this world-strife, as with gathering force it moves downwards through the Christian ages, do we discern the out-working—the continuance of the Saviour's victorious conflict, as an inheritance to His body, the Church, through which He asserted His redeeming, rescuing grace.

Thus in our physical, as in the other departments of our human life, we note the emergence of the redemptive element of Christianity. Nature must be brought back again to her allegiance to man—must be made to pay him the tribute due. Her powers and forces must be rescued from their captivity to the powers of evil, and her barrenness and sterility overcome. And as we have seen the necessity of man's redemptive rescue from the power of ignorance, and the evils of injustice and wrong, so we now see in his bodily relations the need of deliverance from the abnormal limitations, and privations, as also from the pains and diseases, which came upon him as the fearful heritage of his apostasy.

All this was a hopeless impossibility to the unaided powers of nature while in bondage to the disorganization of sin. The truth of this finds at least a partial demonstration in the labors and unsatisfying endeavors of the heathen world. The possibility holds ever and only in the radical reorganization of the whole body, and the re-establishment of man in his native relation as its organic head. Now for the first time are efficient

powers at hand, which flowing forth from its regenerated head, vitalize the body with a soteriological energy. In this view then it is manifest, that all human activities which have for their aim the rescue of the forces of nature from their alienation, and their restoration to their normal relations to man—all remedial agencies which would cure its barrenness, and make it to minister to the satisfaction of his wants and necessities—all medicaments for the healing of the hurts which sin has inflicted upon him, in his body no less than in all other departments of his being, can in any possibility be effective for their intended aim, only as they are a ministry of that saving power which was sent from heaven to earth in the incarnation of Jesus Christ.

In a practical application of this great truth it is not hard to see that it takes in the whole compass of man's pursuits and avocations, secular, as we are accustomed to call them, no less than those pertaining to the higher spheres of his life. Only those are excluded which are vicious and wrong. So that commerce, the mechanical and scientific arts, husbandry, medical science, and all besides, all are but so many forms of efforts in which Christianity through the agency of man, is historically carrying forward its work of redemption and salvation in the midst of this sinful world. The wonderful scientific and mechanical achievements of this nineteenth century, and all the arts of civilization, are but the monuments of the redeeming power of Christianity, by which nature is reclaimed and is being restored to its normal relation to man.

Unhappily the individual man to a deplorable extent fails to recognize, in what he calls his secular business, a ministry of the religion of Christ. The merchant fails to see that the primary idea of his business is to supply the wants of his fellow-men, and thereby enable them to fulfil their mission in life, and that in so doing he in turn is furnished the means, if he will use them aright, to accomplish the solemn purpose for which God places him in the world. The builder of the railroad and the telegraph does not stop to consider the true glory of his

work, in that he is in a measure securing to the human spirit its native mastery over space and time, and freeing it from the limitations imposed upon it. The farmer fails to appreciate the real dignity and honor of his labor when he plows the soil, in that thereby he is freeing the earth from the shame and curse of sterility. And especially is it too often true that the physician as he stands by the bed of sickness and pain, fails to see in the evil before him the awful effects of sin, and to recognize in himself an officer of that ordination by which alone pain can be alleviated and sickness cured. It is sad that these ministers of Christ, each in his sphere, to so wide an extent, pursues his sacred calling for the avowed consideration of pecuniary reward, while they would one and all despise him who serves at the altar, did they but suspect him of being similarly actuated.

From this whole subject, we may easily catch some instructive glimpses of the meaning of our earthly life and estate. It is a continuance of the sixth day of creation, preparatory to the Sabbath of beatitude and rest. Man has his office, by the ordinance of God, in the carrying forward of that day's work. And by the same ordination, all things necessary for the fulfillment of his office are furnished him. Although man by his sin disqualified himself for the part he was appointed to act, yet by grace in Christ Jesus has he been rescued from his alienation, and his face again turned heavenward. The original purpose has been conserved. For while the kingdom of darkness still retains a hold upon the realm of nature, yet it is a conquered power, and the new sovereignty of grace is established in its midst. While the old still struggles to maintain its dominion, yet are the powers of nature apprehended by right of conquest, by the new order, and again appointed to the service of the original design of their existence. Man therefore, with nature his organic body, owes the whole allegiance of his powers and talents to the Heavenly Kingdom. And for him to fail to recognize this fact, and to illustrate it in his motives and activities in the uses of his worldly as well as spiritual endowments, is to be guilty of a breach of the highest trust of

which he is capable of being a recipient. He rebels again against the most high majesty of God. And should he persist in consummating his rebellion, he turns, so far as he is concerned, the redemption of Jesus Christ into a failure, is left without any atonement for this new rebellion, is guilty of the sin against the Holy Ghost.

Hence we conclude with the Psalmist: "The earth is the Lord's and the fulness thereof; the world, and they that dwell therein." The present earthly order continues to exist, and the forces of history to move onward, only and solely for the progressive fulfilment of Christ's redemptive mission, which is none other than the realization of God's original purpose. When this purpose shall have reached its final consummation, then will the heavens pass away with a great noise, and the earth be burned up, and time will be no more.

There is therefore no room, if we consider aright, for the common dualistic conception of the secular and the religious in the life of the Christian. The whole organism of humanity, from man down to the lowest depths of its inanimate and inorganic relations is comprehended in the Church of Christ—the Kingdom of God. All things are ordained for its service and use. So that the constitutional law and mandate of the whole creation—its fundamental and last requirement gathers itself into the words, "Whether therefore ye eat or drink or whatsoever ye do, do all to the glory of God."

ART. V.—THE SUBALTERN RANK OF THE INTELLECT.

BY REV. J. SPANGLER KIEFFER.

OF the intellectual and the moral nature of man, joined together in intimate and mysterious union, it is an old question to which the priority belongs. This priority might easily seem to be the prerogative of the intellectual nature. So unquestionably noble in character is this particular constituent of man's being; its domain so extensive; its power so vast; its campaigns and conquests so numerous and brilliant, that, as nations of the East have by a natural impulse fallen down before the sun, and worshipped it as the most conspicuous and influential among the objects that met their gaze, so it would seem to be almost natural for us to yield our allegiance to the intellect, as the power possessing the true supremacy in the constitution of man's being. Such an act, however, might well turn out to be, in the one case as in the other, a mistake. True supremacy is not always conspicuous. The real commander is not necessarily the most commanding figure. Grant, silent and sombre, was outspoken and outshone by many of his subordinates. It may well happen, that, back of the seemingly imperial intellect, there is that in man, to which, imperial not in seeming but in reality, it is itself subordinate and subservient.

Of the existence of such an element, we do indeed make frequent virtual admission. When we lay stress upon the importance of having the mind well-disciplined; when, commenting on Bacon's dictum, that "knowledge is power," we are wont to say that it is purely and simply power—power for good or power for evil, according to the use that is made of it; when we discriminate between an "error of the head" and an "error of the heart," as something further-reaching and more pernicious in its consequences; do we not assume that there is in man something deeper, more energetic, and more influential than the intellect; something whose office it is, as a superior

power, to discipline the intellect, to control and to use it and its acquisitions?

It avails little, however, that so much virtual admission of the secondariness and subserviency of the intellect is hidden away in common and current sayings, if we are not clearly and practically conscious of the truth which is thus coercing for itself a tacit recognition. And, in fact, notwithstanding such indirect concessions, we not unfrequently find ourselves claiming or assuming for the intellect a supremacy to which it is not justly entitled. This is, in particular, the besetting danger of scholastic institutions and scholastic life. Intellect-worship is the form of idolatry into which the student and the scholar are most likely to fall. It is easy to see how, without any fault of theirs, and just in proportion to the zeal and enthusiasm with which they are performing their appropriate work, institutions of learning may carry in themselves the subtle danger of begetting and nurturing such an idolatry. Where the atmosphere one breathes is predominantly the high, pure atmosphere of the intellect; where the principal and absorbing pursuits are intellectual ones; where rank is held according to intellectual ability and acquirements; where it is the *egregia ingenii facinora* that are chiefly celebrated and rewarded; it is not strange that one, while learning to cherish for the intellect that high respect which is its due, may also easily learn to ascribe to it a pre-eminence to which it is not justly entitled. In view of this danger, inevitably besetting every student and every body of students, ardently engaged in intellectual pursuits, it may be well to call attention to some of those indications which stamp upon the intellect the character of a subaltern in rank.

One of the characteristic marks by which a true chieftainship is known is the "following" which it commands. That holds highest rank in man which has power to carry with it in its train the other constituent elements of his being; which yielding, the whole man yields; which, when it goes forth, goes forth emperor-like, attended by a following of all the appurtenances and dependencies of manhood. This power to command a gen-

eral following, so characteristic of supreme rank, the intellect does not possess. It is apparently most worthy to command, yet not commanding.* It has no power to assimilate to itself and hold steadfastly under its control the other elements which enter into the constitution of character. It is impossible to reason from what a man holds intellectually, from his knowledge, views, opinions, beliefs, to what the man himself actually is. Experience shows that a man may be great in knowledge, yet small in manhood; that a man's opinions may be lofty, while his character is abject; that the most grotesque dualism and contrast may exist between the beliefs of a man and his practices. We do not overlook the unmistakably important influence which thinking has upon acting, nor deny that, in general, right beliefs and right practices tend to coincide. We merely point out the fact that the intellect is destitute of any immanent power to compel the following of the will; that its judgments and conclusions possess no natural and necessary ability to bring the conduct into accord with themselves. Ovid's often-quoted words, *Video meliora proboque, deteriora sequor*,† express well the weakness of the human intellect in this respect. And Bacon gives a still more striking description of the incongruity, when he says that there are persons, *scientia tanquam angeli alati, cupiditatibus vero tanquam serpentes qui humi reptant*,‡ in knowledge like winged angels, in passions like creeping serpents. So wide may be the discrepancy between knowledge and conduct, opinion and practice, belief and life.

And as, by an unhappy inconsistency, extensive knowledge and correct belief are in themselves no sufficient guarantee of a corresponding largeness and rectitude of character; as the man may be worse than the doctrine which he holds; so, on the

* The words of Tacitus concerning Galba (*Hist.* i. 49) might suitably be applied to the intellect: "Major privato visus, dum privatus fuit, et omnium consensu capax imperii, nisi imperasset." † *Metamorphoses*, 7, 21.

‡ *De Augmentis*, Lib. v., Cap. i. Quoted in Lord Macaulay's Essay on Bacon.

other hand, by an equally happy inconsistency, the man may be better than his doctrine, the narrowness and unsoundness of the beliefs to which his intellect assents having no power, it would appear, to compel into a corresponding narrowness and unsoundness the manhood of the man as such. Here, again, we do not deny that wrong beliefs and wrong practices generally go hand in hand. What we are affirming, and what is abundantly sufficient to establish our point, is, that this is not always, that it is not necessarily, the case; and that their co-existence in a state of correspondence and assimilation to each other is not in consequence of any principle by virtue of which the belief has power to coerce the practice into agreement with itself. Any instance of failure on the part of the intellect to enforce such agreement would be sufficient to prove our point; how much more strongly, then, is it established, when the instances are innumerable and of almost daily occurrence. We daily see how the blunders of a blundering head are overruled and corrected by a sound and honest heart. We find it a common occurrence for men to entertain beliefs so erroneous that it would seem a matter of necessity that they should bear fruit in evil practices, only the evil practices never ensue; for opinions to be cherished, which, according to all logic, ought to beget disastrous consequences, only the disastrous consequences are never begotten. The truth is, as the intellect does not always and necessarily enforce its correct conclusions for good, so neither does it always and necessarily carry out its mistaken conclusions for evil. He who expects men to be always as good as their beliefs, indulges a groundless hope; he who expects men to be always as bad as their beliefs, vexes himself with a needless fear. It is a matter of constant observation and experience that the power of opinions, views, beliefs, is easily rendered null; that the goodness of a good head and the badness of a bad head are often alike rendered impotent by some contravening, vetoing, thwarting power.*

* As an instance of this vetoing power, take the homely, but striking proverb: Convince a man against his *will*, and he is of the same *opinion* still.

From which we infer that the kingly power of subjugation is not in the intellect. It is destitute of that "following" which is the mark of a genuine chieftainship; it has no power, whether for good or evil, to compel into consonance with itself the other elements and powers which combine with it to make up human character.

Still more apparent does it become that no true supremacy can be ascribed to the intellect, when, in addition to the lack of that power to rule which such a supremacy implies, we discover in it unmistakable evidences of a capability and habit of being ruled. Not only does it not uniformly and necessarily dictate, but it oftentimes itself yields to dictation. To obey, though it may be with an unconscious obedience, is by no means wholly unnatural to it. It has a way of following in the wake of the will, which is fatal to the supposition of its possessing any genuine and necessary sovereignty. We sometimes say, "The wish is father to the thought." And whilst, in using this proverbial saying, we generally have reference to some particular instance of a wish-engendered thought, we are indeed speaking more widely and deeply than we know; we are, in fact, unconsciously giving expression to a great and deep principle, the principle of the priority of the will and the posteriority of the understanding; we are affirming the secondariness and subserviency of that which is intellectual, as compared with that which is moral, in man. This possible dependence of thought upon will; this tendency of one's opinions to accommodate themselves to his inclinations, is too obvious to escape any attentive observer of human thinking and acting. Demosthenes, in his Third Olynthiac, refers to it as one of the most frequent causes of self-deception. "For what each one wishes," he says, "that he also thinks; while the real state of the case is often very different."* When, again, we speak of a particular thought as being an "after-thought," this slight

* 'Αλλ' οἶμαι, μέγα τοις τοιούτοις ὑπάρχει λόγοις ἢ παρ' ἑκάστου βούλησις, διόπερ ῥῆστον ἀπάντων ἔστιν αὐτὸν ἐξαπατῆσαι· ὁ γὰρ βούλεται, τοῦθ' ἑκαστος, καὶ αἰεταί, τὰ δὲ πράγματα πολλάκις οὐχ οὕτω πέφυκεν. *Demosth. Olynth.* III. 29.

expression, of a reference apparently so narrow, may justly bear a larger and more general sense than is intended. For of much thought it is characteristic to be *after-thought*; thought, that is, coming after, following in the wake of, inclination, desire, interest, passion or prejudice, going before.*

To such a degree does the intellect possess this capability of dependence and obsequiousness, that it would be far more correct to say that thought depends upon morals, than that morals depend upon thought. As a man's desires, purposes, and practices are, such, for the most part, will also his thoughts, views, and opinions be. In general, a man will be low-minded or high-minded, according as his morals are low or high. Wrong conduct is far more powerful to produce erroneous thinking, than erroneous thinking to produce wrong conduct. Though, as we have said, we may by no means reason with certainty from a man's belief to his conduct, we may, in most cases, reason with a very high degree of certainty from his conduct to his belief. Once ascertain the general bent of a man's character, his inclinations, predilections, sympathies, above all, his practices, and you have an almost infallible guide to the character of his thoughts, views and beliefs, for these are most apt to follow in the wake of those. The saying is not without truth which George Eliot puts into the mouth of Felix Holt to utter, concerning the tendency of men's reasoning to follow their likings, as a hungry dog's feet follow his nose.† And that great orator whom we have already cited, and whose works

* Trench, in his work on Proverbs, quotes the following Latin lines, which may serve as an illustration of what we mean :

Quisquis amat luscum, luscum putat esse venustum.

Quisquis amat ranam, ranam putat esse Dianam.

How finely, here, the "putat" follows the trail of the "amat" !

† "O yes, your ringed and scented men of the people ! I won't be one of them. Let a man once throttle himself with a satin stock, and he'll get new wants and new motives. Metamorphosis will have begun at his neck-joint, and it will go on till it has changed his likings first and then his reasoning, which will follow his likings, as the feet of a hungry dog follow his nose."—*Felix Holt*, Ch. V.

abound in sayings which lay bare the human heart, bears witness to the existence of the same tendency, declaring that it is impossible for those who are engaged in small and mean pursuits to have high and noble thoughts, since their thoughts will necessarily be of the same character as their practices. *

It is significant that the doctrine of the "divine right of kings" flourished in England just so long as it was, or was thought to be, the interest of the ruling class to maintain that doctrine, and that, when such maintenance ceased to be for their interest, the doctrine died a natural death. It is only necessary to know what the real or supposed commercial interests of any particular section of our country are, in order to know whether the prevailing political doctrine, in that section, as regards commerce, is that of protection, or that of free trade. Before our civil war, one needed only to reflect whether he was in a northern or a southern latitude, in order to know what views and beliefs to look for on the disputed question of slavery. If a man is engaged in the liquor traffic, it is tolerably safe to predict what his views will be on the question of temperance reform; an accommodating and obsequious intellect will readily furnish him with the arguments he needs, and render for him the judgment he desires. A trifling, yet apt, illustration of the tendency of thought to follow inclination lies in the fact which we take from the newspapers, that when, recently, estimates were made of the relative cost of the three proposed routes of ship transportation across the American Isthmus, the estimate for any particular route was found to vary by a hundred million dollars or more, according to the favorable or unfavorable attitude of the calculator toward the work in question. Much of the existing skepticism of to-day, in regard to Christianity, is not of intellectual, but of moral origin, having

* Those who may not be acquainted with this passage (*Demosth. Olynth. III. 32*) will thank us for giving it: *ἔστι δ' οὐδέποτε, οἶμαι, μέγα καὶ νεανικὸν φρόνημα λαβεῖν μικρὰ καὶ φαῦλα πράττοντας· ὅπου δ' ἄρτα γὰρ ἂν τὰ ἐπιτηδεύματα τῶν ἀνθρώπων ᾗ, τοιοῦτον ἀνάγκη καὶ τὸ φρόνημα ἔχειν.* A saying which reminds one of the remark of our own Charles Summer, that he had never known a man, who had been sensual in his youth, to be high-minded when old.

its root in the conduct and lives of the skeptics. The genuine "honest doubter" is as noble a character as he is a conspicuous one, in modern religious life. Not without truth are the poet's words: "There lives more faith in honest doubt, believe me, than in half the creeds." The position of such a doubter is an honorable and a hopeful one; honorable, because it is a noble thing to struggle on in darkness, seeking to know and do God's will; hopeful, because when the sense of duty and the desire to know the truth are strong in the heart, and the will is bending its energies to do the will of God, as far as known, the intellectual difficulties are sure eventually to vanish away. But, mingled with the noble army of honest doubters, and falsely representing themselves as such, are many whose doubt is most dishonest indeed; dishonest, because it proceeds, not, as is assumed, from difficulties of the head, but from difficulties of the heart. It is an eclipse intellectual, caused by, and following in the wake of, an eclipse moral. The history of such cases is the history of vacillation of conduct reflecting itself in vacillation of belief; and the real remedy for such doubt is not, what is often insolently demanded, more evidence for the intellect, more arguments for the understanding, but, rather, more sincerity of heart, more uprightness of intention, more rectitude of life.

These are some of the innumerable illustrations which might be given, of thought depending upon morals; of opinion following practice; of belief being assimilated to conduct. They are too many and too characteristic to be accounted for, except on the supposition that there exists in the intellect such a capability of yielding, under certain circumstances, to dictation, as leaves no room for the belief that it is of highest rank, and worthiest of homage in the realm of man's inner being.

Let us not be misunderstood. We are bringing no general, indiscriminate accusation of incompetence and untrustworthiness against the intellect. It has its own domain, a domain, fair, extensive, opulent, in which it reigns as a sovereign, with undisputed sway. Within this realm, its chieftainship is un-

questionable, its judgment final, its guidance worthy of implicit confidence. In the realm of mathematical and physical science, the intellect wears a royal mien, and walks with a kingly step. There no contravening authority of any superior interferes with its action; there no deflecting tides of human interest and passion sweep across its course; there is to be found that "dry light" which Bacon so highly praises. Within these boundaries, the intellect is unclouded, for there is nothing to cloud it; it is cool, for there is nothing to heat it; it goes straight as an arrow to its mark, for there is nothing to deflect it. Here is to be seen the beauty, the glory, the power of the human intellect; here we may, here we must, acknowledge its supremacy and implicitly follow its guidance. It is when it crosses these borders; and goes forth into the vast realm of truth other than mathematical and physical, into the great world of questions relating to human life and conduct,—it is then that the intellect, so imperial within its own domain, shows unequivocal signs of inferior rank. For then it is liable at any moment to come in contact and conflict with the will. It finds itself in a world where the great, strong tides of human interest and passion are continually rolling, and may at any moment cause it to swerve from its straight course. The atmosphere around it is bereft of that dry light, in which alone it can see things as they actually are, and becomes charged, so to speak, with the refracting and distorting moisture proceeding from the mists of interest, prejudice and passion. Here, accordingly, its judgments are no longer necessarily final and infallible. Inclination may warp it; interest may bribe it; passion may blind it and cause it to lose its way. When it crosses the confines of the domain of mathematical and physical truth, it manifests such a capability of wavering and yielding to dictation, as proves it to be of subaltern rank, robs it of its perfect trustworthiness, as a guide to the truth, and justly subjects it to the charge of a certain measure of disqualification, and in competence.

This disability, moreover, is the more serious a defect in

view of the fact that the region in which it befalls the intellect is just the region in which the greatest and most concerning questions lie. Those weighty and vital questions which relate to human life, human welfare, human destiny, lie beyond the borders of that tranquil world, in which the intellect, sitting serene upon its throne and surrounded by the pure light of science, calmly and philosophically lays down its incontrovertible conclusions. They lie in that disturbed realm where the currents of human interest and passion are forever in motion; they are to be settled, not as a problem in mathematics, in which no interest is at stake, or as a question of physical science with which passion has nothing to do, but amid the agitation of opposing interests and the uproar of conflicting passions. The activity of the intellect is indispensable, indeed, in the solution of these problems, and very noble is the service which it has rendered in this domain. We are not denying the greatness of it; we are simply affirming that it is not the greatest. We are only saying that, when it goes forth into that great world of truth in which first it comes face to face with the human will, it proves itself to be of inferior rank, by showing itself capable of wavering and accommodating itself to the will, instead of independently and promptly giving forth the one true, incontrovertible conclusion.

That the intellect is justly chargeable with such want of sufficiency, in this sphere, is evident from the circumstance that few of those great questions which relate to human life, conduct and welfare, have ever been settled exclusively by intellectual processes. The agitation of almost every such question shows an unmistakable and significant tendency to assume a practical form at the most important stage of its progress, and to reach its final settlement by other than intellectual methods. The long-agitated question of the divine right of kings was settled for the English, not by conclusive logical proof one way or the other, but by the revolution which seated William on the throne of James, and left the logical part of the argument to arrange itself afterwards. The great question of slavery in our own

country was not settled by any logical demonstration, convincing to all men, of the iniquity of that institution. That controversy, likewise, lapsed into a practical form when it had reached its crisis, and found its solution finally by practical methods. It was settled, not by the logic of the intellect, (as far as that is concerned, the struggle of opinion and belief might be going on at this hour) but, as men soon learned, with fine discrimination, to say, by the "logic of events." Many of the most important political, social and moral problems are compelled, to the disparagement of the intellect, to find their solution in this practical manner. And none of them are settled as a problem in geometry is solved, by a rigorous mathematical demonstration, by an irrefragable certainty of proof; in all cases, the settlement is effected simply by such a vast preponderance of evidence on the one side, as serves practically to establish it, to the exclusion of the other, as the side that is right and true. In the vast world of questions relating to human life and conduct, we are guided not by mathematical certainty, but by probability; * and, should the probability itself, in any case, persistently refuse to appear, that takes place which we have already noticed, and which is virtually the abdication of the intellect, as confessing its impotence, and the establishment of a dictatorship in its stead; the question is taken up by another power and is solved by practical methods, in such a manner as to leave no room for further doubt.

Thus, the history of human affairs is continually proving that the intellect, great and noble as it is, must yield, in point of rank, to something else in man which, though less kingly, it may be, in seeming, is more kingly in reality. The intellect is not that which is greatest and deepest in man; it is not the power to which the last appeal is made, and whose voice gives the final decision, in the gravest and most concerning of the questions that affect him. Its conclusions are just and safe within the bounds of its own peculiar domain; they are less to

* See Mr. Gladstone's noble article on "Probability as the Guide of Conduct," in the "Nineteenth Century" for May, 1880.

be trusted, and sometimes not to be trusted at all, when it crosses the confines of that domain and passes from the world of physics into the world of morals. Its steering is straight and sure within the quiet bay of mathematical and physical truth, where the tide is not felt and no tempest ever blows; but, on the stormy sea of human life, emergencies arise in which the helm drops from its helpless hand, and a stronger and wiser power must take it up, and guide into the port of a just and safe conclusion.

Most evidently, however, does the intellect show itself to be inferior in rank, and posterior to the moral nature, when it comes to deal with truth in its highest form, when it addresses itself to the solution of those questions, which, as pertaining to the eternal destiny of man, overshadow and outweigh all others. It is not chiefly to the intellect that we owe our certainty of knowledge on those subjects of which, above all others, it behooves us not to be ignorant. When we reach the point at which the questions arise concerning God and immortality; when we come to the borders of the vast and solemn world of supernatural truth, we see displayed most conspicuously there the insufficiency of the human intellect; its insufficiency, we say, and, at the same time, its insolence. For, like many another subordinate, the intellect is apt to become officious, presuming, arrogant and domineering. Whatever else it may be charged with, no one has ever accused it of bashfulness. Standing in the presence of these high and august questions it bustles about, saying: "Stand aside, these questions are for me. It is for me to ascertain the truth. These questions, as to the existence of God, as to the immortality of the soul, as to the resurrection of the body, as to so-called miracles, as to the truth of the Christian religion,—they are cases of evidences, for and against, such as I am accustomed to hear and decide at my bar. I will investigate the facts; I will make scientific demonstration of the truth; I will render just and true decision." Is it not thus that the intellect goes bustling and boasting about in our own day, when almost more

than ever these supreme questions are coercing attention? It is a vain boast. One cannot help thinking of the amazement with which that which holds the real chieftainship in man's being, sitting reserved and sombre on its throne, must view the antics of its officious subordinate, in seeking to deal with that supreme embassy of truth which will treat with no subaltern, but only with that which is of highest rank. We do not say that the intellect has not a noble part to perform in the work of making us acquainted with the truth even under its highest form. What we say, is, that such truth does not make its appeal to the intellect as the corresponding power in man by which it is to be recognized and known, and that it steadily refuses to submit its claims to the intellect, to be dealt with and decided upon by exclusively intellectual methods.

It is significant that he, who, among modern philosophers, has made perhaps the most thorough and complete exploration that ever has been made of man's faculties and powers, going forth on an expedition into this region, more adventurous and eventful than any that ever sailed toward the Northern Pole, Immanuel Kant, came back from his exploration with this report, that there is a limit where the intellect fails and breaks down, and that this limit is where the questions concerning God, free-will and immortality arise. There occurs what has been called the "opprobrium of the human understanding," the "scandal of logic." There the theoretical reason finds itself at the end of its resources, benighted and lost in a world of delusion; its faultlessly logical arguments establishing exactly contradictory conclusions with precisely equal validity. On those far confines the intellect stands confounded and helpless before the impassable paralogisms and antinomies of the Pure Reason. He came back, we say, with this report of the theoretical indemonstrability of the ideas of God, free-will and immortality; but with this report, also, that of those things which the pure Reason has no power to make known, we have the most certain knowledge by the Practical Reason; that is

to say, that it belongs to the moral nature to cleave a way where the intellectual nature cannot find one.*

Whatever may be thought of the Kantian philosophy, as a system, this supersession, at the supreme moment of need, of the intellectual by the moral nature, is a great out-standing light-house of truth in it. Our recognition and apprehension of the highest truth is essentially an affair of the heart (in the deep Scriptural sense of that word) far more than of the head. The certainty of our knowledge on those supreme subjects on which certitude is most requisite, is not a logical but a moral certainty.† That which is highest outside of man will correspond and treat, in a plenary way, only that which is highest in him. The highest spiritual truth makes its appeal to that which is deepest in man; not to his intellectual, but to his moral and spiritual being. It is the voice of deep calling unto deep. The reception of the truth depends, not upon mental acuteness, not upon a mind trained, like that of a lawyer, to analyze and weigh evidence, but far more upon certain inward dispositions of heart and certain principles of conduct, constituting a sort

* Morell's History of Modern Philosophy, pp. 153-175; Schwegeler's History of Philosophy, pp. 214-246.

† "Alle religiösen und sittlichen, überhaupt alle höchsten Wahrheiten, die eigentlich unserem inneren Leben Nahrung, Befriedigung und Erhebung gewähren, sind von der Art—und es liegt eben darin ihre eigenthümliche Würde und ihr sittlicher Charakter,—dass sie sich weder mit der Gewisheit sinnlicher Anschauung, noch mit der Unwidersprechlichkeit logischer oder mathematischer Demonstration dem Geiste aufnöthigen; ihre Annahme ist und bleibt in die Freiheit gestellt; es gilt, ein Vertrauen zu fassen zur Realität der höchsten Ideen auch ohne erfahrungsmässige Gewisheit, auch ohne solche Beweise welche die Denkbarekeit des Gegentheils geradezu ausschliessen, und dies ist, weil jene Ideen das ganze höhere Leben berühren, immer zugleich ein sittlicher Act. Das, was wir *Glaube* nennen, wird auf diesem Gebiet immer sein Recht behaupten als eine Zuversicht des innersten geistigen Wesens, welche nicht erzwungen, nicht andemonstrirt, wohl aber als eine vernünftige und sittlich-nothwendige, als eine von den Bedingungen des wahren menschlichen Lebens untrennbare gerechtfertigt werden kann." Ullmann's *Sündlosigkeit Jesu*, p. 29.

of kinship to the truth and receptivity for it. It is only like that can know like.*

The supposition of the opposite of what is here maintained, that the truth, in its highest supernatural form, is to be scientifically demonstrated in the same manner as mathematical and physical truth; that it can be adequately stated in terms addressed to the understanding; that the knowledge of it may be held as an exclusively intellectual possession, is a supposition alike common and fallacious.

Men have sometimes undertaken to demonstrate, or have acquiesced in the demand of others to have demonstrated for them, the spiritual truths of the Christian religion, by logical processes, so as to establish them at the bar of the intellect, beyond a peradventure. It has been sought to determine the nature of God by those logical processes by means of which the scientist determines the nature of the law of gravitation; to establish the divinity of Christ, or the immortality of the soul, with the same kind of certainty with which it is established that two of the angles of an isosceles triangle are equal to each other. The result is always failure. It is found that, after all the evidence, room is still left for doubt or denial, if there be the will to doubt or deny. It is found that the intellect reaches not to this high office; that the recognition of such supreme truth is a moral act and not to be compelled by logic; that the last decisive step in arriving at certainty on these points is taken not by the intellectual, but by the moral nature.

Again, under the same fallacious assumption of the primacy of the intellect in relation to all truth, it is sought to make adequate statement of the high spiritual truths of religion, in

* Consider, in this connection, the beautiful lines of Goethe:

Wär' nicht das Auge sonnenhaft,

Wie könnten wir das Licht erblicken;

which, indeed, seem to be an almost literal translation of the remarkable words of Plotinus, quoted by Coleridge (*Works*, Vol. III, p. 231); τὸ γὰρ ὁρᾶν τὸ πρὸς τὸ ὁρώμενον συγγενὲς καὶ ὁμοίον ποιησάμενον δεῖ ἐπιβάλλειν τῇ θεᾷ. οὐ γὰρ ἂν πρότερον εἶδεν ὁφθαλμὸς ἡλίου, ἡλιοειδὴς μὴ γεγεννημένος· οὐδὲ τὸ καλὸν ἂν ἰδῇ ψυχὴ, μὴ καλῇ γενομένη.

terms addressed to the understanding. The effort to do this is one of the incidental evils growing out of that otherwise noble and beneficent Greek spirit which became naturalized in the world long ago. Men philosophize about Christianity; they construct deeds, or statements of belief, concerning the realities of the supernatural world. Now, to philosophize about Christianity is a matter of inevitable necessity; and creeds have ever been of noble service to mankind. But a philosophy of Christianity is one thing, and Christianity itself is another, ever broader and deeper than any possible philosophy of it. A creed, as the expression of existing inward faith and devotion, is one thing; as a statement of certain intellectual beliefs, it is another, ever falling short of commensurateness with the magnitude of the truth which it endeavors to state. So far as the intellect attempts to give, in the language of the intellect, an adequate statement of the highest spiritual truths, it shows itself conspicuously deficient in power. The great and mighty truth is ever bursting the shell of the vessel in which the intellect thought to confine it. The boundless and ever-rolling ocean of supernatural and spiritual truth is not to be included within the shores of that inland sea in which the waters of natural and physical truth lie calmly sleeping.

Or, again, the effort is made to hold the knowledge of such pre-eminent truth by an intellectual tenure and as an intellectual possession. Proud with the pride of intellect, men unconsciously imagine that they may acquire and keep a knowledge of the truths of religion, as they acquire and keep a knowledge of history, of geometry, of literature, of navigation. Why not? Is it not the prerogative of the intellect to know? Here, again, however, the intellect fails. The truth, in its highest form, being unwilling, as we have said, to treat except with that which is highest in man, persistently refuses to yield up the knowledge of its mysteries to the inferior and subaltern intellect; or, where it seems to be grasped by the intellect, it is continually escaping from its grasp and leaving but the phantom of itself behind. The truth, in its supreme spiritual form, possesses (as it

were, for its own self-protection from profanation) a subtile, volatile, evanescent quality, by which it eludes the grasp of him who would hold it by the intellect alone. As imperceptibly as the soul slips away from the body, leaving but a corpse behind, so imperceptibly does the interior essence of the great, spiritual, living and life-giving truth of God slip away and leave but a *caput mortuum* behind, where the holding of it is exclusively an affair of the head, and not likewise of the heart. The soundness of sound doctrine insensibly escapes from it, or it is itself changed into heresy, in the very hands of him who holds it simply with an assenting intellect, and not also with an attuned and obedient heart. The reason of this, on the side of the truth, is, that it has, for its protection, the subtile quality we have mentioned; on man's side, it is, because, in a deep sense, the heart is stronger than the head; because the moral nature in man is the superior power and is ever controlling the intellectual, and assimilating it, whether for good or for evil, to itself. As the man himself is, in his inmost heart, such, in some true sense, will also his doctrinal beliefs be or become.*

Not by the intellect chiefly are those last and highest truths to be received and held which are of supreme concern to man. The process of man's restoration to the knowledge of God and of the whole kingdom of supernatural truth follows the order of the process by which that knowledge was lost. Man fell away from God, not by an intellectual but by a moral act; not by any defection of his understanding, but by something far deeper and more radical, a defection of his will, carrying with it afterwards, then, a corresponding defection of his understanding. It is not only fit and proper, but necessary also, it would seem, as the result of some deep law, that his recovery

* "The man is more and other than his belief; and God only knows how small or how large a part of him the belief in question may be, for good or for evil. Resist every false doctrine; and call no man heretic. The false doctrine does not necessarily make the man a heretic, but an evil heart can make any doctrine heretical."—*Coleridge's Aids to Reflection*, p. 238.

of spiritual truth should, like his forfeiture of it, have its root not in his intellectual, but in his moral, nature.

This is not only the testimony of the deepest human philosophy; it is the solemn and constant affirmation also of the Sacred Scriptures. The Word of God everywhere either declares or implies that the reception of the truth is a moral, rather than an intellectual, act; depending not so much upon any intellectual abilities or advantages as upon certain moral qualities and dispositions. It is humbleness of heart, simplicity of purpose, innocence of life that open the door for man to the knowledge of the truth. These being present, it would seem to matter little, as regards the attainment of the highest knowledge, what intellectual advantages are wanting; these wanting, it would seem to matter little what intellectual advantages are present. To whom is that promise made which evidently includes in itself the highest possible knowledge—the promise of the vision of God? It is made, not to those who possess certain intellectual advantages, but to those who possess certain moral dispositions—to the pure in heart. “Blessed are the pure in heart, for they shall see God.” And, again, our Saviour says, “If any man will do His will, he shall know of the doctrine.” It is ever the fear of God (in the intense practical sense in which that term is used in the Scriptures) that is the way to knowledge and wisdom. Throughout the entire Bible, there is an echoing chorus to the words: “The fear of the Lord is the beginning of wisdom; a good understanding have all they that do His commandments.”

The question of the insufficiency of the intellect, at this point, and of the subservient, yet important, part which intellectual forces take in the attainment of the knowledge of the truth, is a vast theme, into the discussion of which we cannot expect to enter with any greater fulness here. What we have pointed out is sufficient for our purpose, as being a salient indication of the constitutional subordinateness and posteriority of that which is intellectual to that which is moral in man.

Many other indications there are, which, though less notable,

are yet important, as serving to swell the general mass of evidence. To two or three of these, only, we shall undertake briefly to refer.

Of what we call manhood, it is evident that the chief constituent elements are moral, rather than intellectual. We readily grant that the two go hand in hand; that the largest manhood consists of noble qualities of head and noble qualities of heart joined together. Everything warrants a strong belief in the general union of intellectual and moral excellence. Our point is, merely, that the precedence belongs to the qualities that are moral. It is significant that, when we speak of the "stuff" a man is made of, our chief reference is to his moral qualities. Simplicity, self-restraint, veracity, courage, constancy, generosity—it is such qualities as these, moral qualities all of them, that lie at the foundation of all true and noble manhood. It is marvellous how large a manhood these qualities may make when combined with ordinary or even inferior intellectual capabilities and culture; it is equally marvellous how small the manhood of a man may be, who possesses superior intellectual endowments and advantages, but in whom these moral qualities are wanting or weak. The list is a long one of those men who, with but average mental capabilities and inferior education, have yet been great, noble, heroic and beneficent characters, not by virtue of ordinary intellect or deficient intellectual culture (which have ever been obstacles in their way) but by reason of the wealth and power of their moral endowments over-ruling and making up for their deficiencies in the lower region of the intellect. The list is a short one, if indeed there be any list at all, of men whose manhood has been large and noble by force of superior intellectual power making amends for moral weakness. The truth is, manhood has its chief seat in the moral being; where that is strong the man is strong, where that is weak the man is weak. It is by moral qualities chiefly that men are great and royal.* If at

* See that fine passage in Lord Macaulay's essay on "Lord Clive," beginning with the words, "English valor and English intelligence have done less to extend and preserve our Oriental empire than English veracity."

any time a man has become a far-ruling king among men; a man for others to look to and trust in; a guide, helper, deliverer to his fellow-men; so that his name cannot die, and his personality is a vivid, vibrating, quickening and inspiring personality, ages after he is dead; it is safe to say what sort of qualities made up the manhood of such a man; they were moral far more than intellectual. The constituting and distinguishing elements in the manhood of Charlemagne, or of Luther, or of William the Silent, or of Cromwell, or of George Washington were the moral ones. The intellectual elements in such characters are always of course sound and strong, but they are secondary and tributary.

Take another view of the case, and observe another indication of the subordinate and tributary character of the human intellect. When the forces of man's nature are putting forth their highest activity, it is not by the intellect that that activity is directed and controlled. When the faculties and powers of man's being marshall themselves in battle array, the intellect is not the marshalling power; it is itself one of the powers marshalled. And when they go forth to the conflict, the intellect does not take the place of supreme command. It takes charge of and commands its own forces; but it marches under orders, and is itself obedient to its own superior. That which takes command in case of any such supreme effort of the entire man, is the moral part of him. It is that which gives unity to the whole movement; it is that under which the intellect, the imagination and the emotions march, as the separate but united divisions of a single army under a single general. To take a typical instance, we know of no more universal and intense exertion of the powers of the whole man, than that which takes place in eloquence in the ancient Greek sense of the word. For that is nothing else than the marshalling and going forth of the combined capabilities and powers of a large and noble nature, in one supreme endeavor to impart life and energy to others for the accomplishment of some high and noble object. Now, it is significant that those who, both in ancient and

modern times, have studied most deeply the nature of eloquence, have been compelled to acknowledge its essentially moral character. The definition which comes nearest to defining its general nature (for all existing definitions are but approximations) seems to be that of Theremin, that "Eloquence is a Virtue;" a statement, however, which only puts in, clearer and conciser form what had been substantially contained in the best of the ancient definitions. And by this is meant, not, of course, that eloquence is to be classed with honesty, temperance and other virtues, but that it is the will, or moral nature, which is the ruling element in it, and which by its commanding and ubiquitous presence, gives unity to the movement in which so many forces, the intellect among them, are engaged. The grand, distinguishing characteristic of eloquence, that which makes it what it is, its soul and essence, so to speak, is the mighty, onward, irresistible rush and sweep towards the one object in view; and this torrent-like vehemence is essentially, not intellectual, but moral. This is that *δεινότης* which the ancients agreed in ascribing to true eloquence in general and to the eloquence of Demosthenes in particular. Whoever reads the orations of the great master of Greek eloquence, will feel that the secret of their mysterious power, a power which even at this distant day sets one's entire being in vibration as he reads them, lies in a certain fiery moral energy in the orator; a certain rush as of the charging of a disciplined army; a supreme bending of all the energies of a powerful and noble nature for the accomplishment of a lofty and patriotic purpose. Admirable is the service which the intellect renders; but it is subordinate and subservient throughout. The word of command that rings along the line, comes not from the Intellect; nor is Logic the chieftain that rides at the head of the charging army. The moral ring of the eloquence of Demosthenes is altogether unmistakable; the *ποιεῖν τὰ δέοντα* is ever in his mouth; his will, commanding for that purpose all his other powers, is ever engaged in the supreme endeavor to breathe the breath of life into his countrymen and cause them to do the things they ought

to do. Some one has said of the eloquence of Demosthenes, that it is "logic on fire." It is a good description; but the differentiating characteristic of it, as eloquence, is, not that of its being logic, but that of its being on fire. He spoke, not from his intellect merely, but from the depths of his moral being; and, whenever a noble and powerful nature, inflamed with the passionate desire of bringing men to do the things which are right and just and true, speaks out of those depths, men call it eloquence, and involuntarily hush themselves to listen to that man, as they listen to the storm or to the sea.

Once more; if we consider those great movements by which the state of mankind, morally and intellectually, has from time to time been renovated and uplifted, we find that the movements to which the world owes most are moral movements. History shows that a moral movement is deeper, stronger and more beneficent than an intellectual one. A moral movement necessarily carries with it, or is followed by, an intellectual movement; but the converse is not true,—an intellectual movement does not necessarily carry a moral movement in its wake. The Reformation of the sixteenth century carried with it the revival of letters; but who would suppose that the revival of letters could have given birth to the Reformation? It was the opinion of so great a man as Goethe that it would have been better for the world if the general movement had been guided by Erasmus instead of Luther; but as to which of these two men was the greater and exerted the more powerful, beneficent and lasting influence on mankind, history has long since decided. If there were time, it would be interesting to review the principal movements by which the condition of mankind has been improved and advanced. Without doubt, we should find the uniform order to be, first the moral, and then the intellectual. But why should we seek for illustration other movements than that of Christianity itself, the one great, regenerating, restoring and uplifting power in the world? Above all else, the beginning of Christianity in the world exhibits the necessary priority of that which is moral over that which is

intellectual. Surely it was not the intellect that held the foremost place, when the Galilean fishermen went forth by divine command to preach to the world the world-transforming gospel of Jesus Christ.

Such are some of the evidences of the subaltern rank of the human intellect. To admit the fact which they establish is by no means to deprive this noble part of man's being of its own peculiar glory and power. Inferior to the moral nature though it be, it is nevertheless indispensable to it. Even the king cannot reign justly without his parliament. "The stars," as Barrow says, "have their season to guide us, as well as the sun." Each needs the other, and no divorce ought ever to take place between the two. We are not contending for the infallibility of the moral nature apart from the intellectual, but only for its priority over it in the general union between the two. We know well that it is not the intellect alone that may practice wrongful and injurious usurpation. The moral nature may do it as well; conscientious convictions may at times be mistaken, superstitious and pernicious, for want of the instruction and guidance of an enlightened understanding. Doubtless each may play the tyrant in turn, but with this important difference, that the tyranny of the moral nature is the exercise, without regard to certain necessary conditions, of a general supremacy which unquestionably belongs to it; while, on the other hand, the tyranny of the intellect is the usurpation of a general supremacy to which it has no title whatever. It is not that the moral nature is trustworthy and the intellectual untrustworthy, for both alike may, under certain conditions, be untrustworthy and misleading; but that, while each needs the other, and is in a measure disabled without it, the priority belongs to that which is moral.

The intellect is a good servant, but a bad master. We will admire and praise it; we will set a high value upon the cultivation and training of it; within certain limitations, we will put our trust in it, as a trustworthy guide; but we will not worship it, we will not yield our highest homage to it, as to that

which is of highest rank in man. Like Offero, in the legend of St. Christopher, we will not render homage to the king, however kingly and powerful he may seem to be, who gives token of being himself but the dependent and vassal of a sovereign more powerful still. The intellect is great indeed, but it is not the greatest thing in man.

RECENT PUBLICATIONS. 2

UNBEATEN TRACKS IN JAPAN. An account of travels on horseback in the interior, including visits to the aborigines of Yezo and the shrines of Nikka and Isa. By Isabella L. Bird, in two volumes, with map and illustrations. New York: G. P. Putnam's Sons, 182 Fifth Avenue, 1881.

This work has been so generally noticed by the public press that it seems hardly necessary to enlarge upon its merits in this place. Few books of travel have received such high commendation. One reason of this, no doubt, is because this lady's travels were in *unbeaten tracks*. She did not follow the lines of travel described in the guide-books, but went her own way to ascertain the condition of the people of Japan. Her experiences were, of course, novel. She saw the people in their homes, she mingled freely with them, and she has given a most interesting report.

The most novel part of her travels was among the Ainos, the inhabitants of the island of Yezo. These people are the least civilized in the empire of Japan. Travellers seldom visit them. Miss Bird made her way among them with a truly brave and heroic spirit. They are a hairy race, covered as to their whole bodies in many instances with a thick coat of hair, while from their heads and faces thick masses of flowing, wavy, hair falls down upon their shoulders, and that of the beard sweeps down over their breasts. They are not tall of stature, but stout in muscle and limb. Looking every inch the savage, she found them the most gentle people she had met, with a truly winning smile and musical voice.

Our space does not allow us to give the impressions at length made by reading this work. We can only recommend it to all who are interested in studying that distant people. This is decidedly the best work we have read on the subject, and it is published in a style that renders it an ornament to any library.

CULTURE AND RELIGION. By Principal J. C. Shairp. New York: I. K. Funk & Co., publishers, 10 and 12 Dey Street. Price 15 cents. A course of lectures:—I. The Aim of Culture—its relation to religion. II. The Scientific Theory of Culture. III. The Literary Theory of Culture. IV. Hindrances to Spiritual Growth. V. Religion Combining Culture with Itself.

We have found these lectures full of excellent thought and real scholarship. They also grapple with one of the great problems of the age, how shall the chasm between religion and the culture of the age be bridged over? We commend this and other publications from the same house that are now being issued in this cheap form, which we cannot notice now.